





A. S. and J. E. Winslow

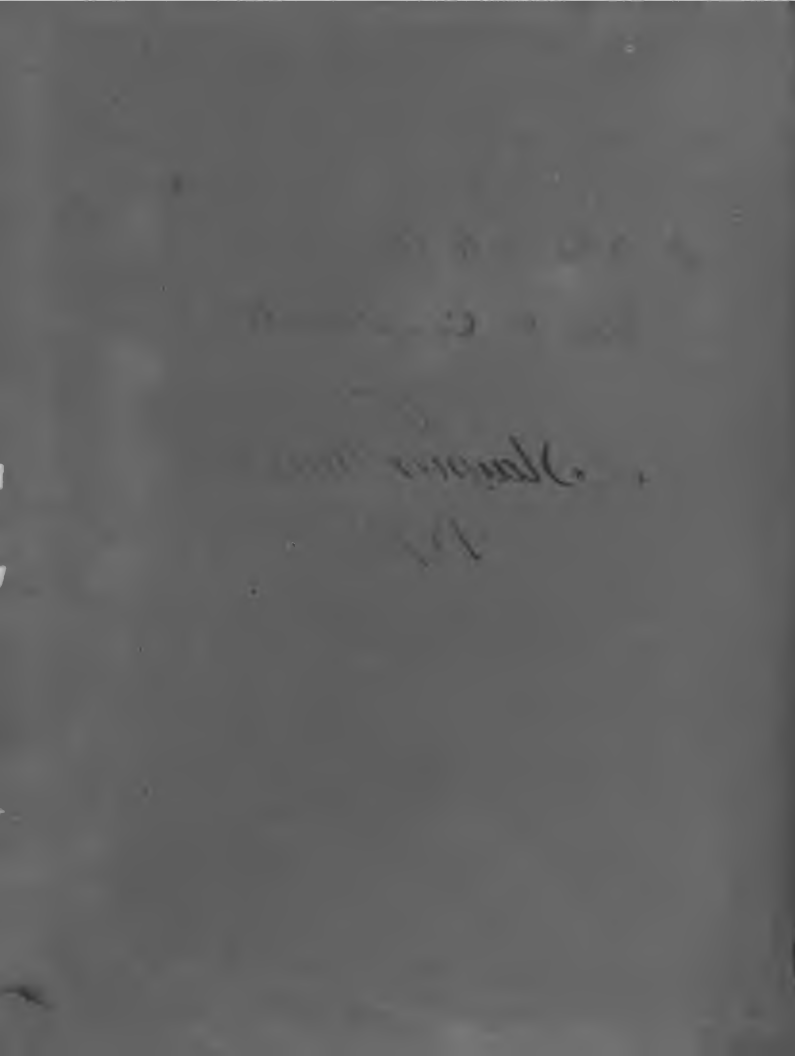
With the Compliments

J.
J. Stainer Winslow

-1873-

Brock's

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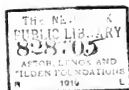


not in R.
9/13/81

AN
ABRIDGED SPECIMEN
OF
PRINTING TYPES,
MADE AT
BRUCE'S NEW-YORK TYPE-FOUNDRY.



NEW-YORK:
GEORGE BRUCE'S SON & CO., NO. 13 CHAMBERS-STREET.
1869-'70



PRICES of Printing Types cast by GEORGE BRUCE'S SON & CO.,

BRUCE'S NEW-YORK TYPE-FOUNDRY,
April 15, 1869.

The volume now presented to the Trade contains, in a condensed form, a great number of new and desirable articles, all of our own manufacture.

Borders, Ornaments and Fonts from any other foundry, which are not shown herein, can be furnished.

Our well-known quality of material has not deteriorated; and as we keep on hand the largest stock of type in the country, we can supply orders with the utmost promptitude.

On pages 3, 4, 5 and 6 are printed the prices of the smallest fonts we sell; and on page 6, the prices of presses, ink, wood-type, and other printing materials in which we deal.

Engravings, description and prices of presses, will be found at the end of this book.

Do not cut up the book in making out your orders, but give the exact name and number of the article required.

GEORGE BRUCE'S SON & Co.

DAVID WOLFE BRUCE,
JAMES LINTAAT.

ESTIMATES FOR JOB OFFICES,

as tastes and styles of work vary, can best be made by the customer himself, consulting the Specimen pages, and Classified Priced List on pages 3, 4, 5 and 6.

ESTIMATES FOR VILLAGE WEEKLY NEWSPAPERS.

For a 6-column Paper, the paper for which measures 24 by 36 inches, the printed matter of each page 21½ by 16 inches, and the leads about 2½ inches:

1 Imperial No. 3 Washington Press.....	\$35.00
1 Imp. No. 3 Distributing Frame, Roller Stocks, &c.....	37 50
1 Imperial No. 3 Roller Mould, cast iron.....	25 00
1 Double Imperial No. 3 Imposing Stone and Frame.....	50 00
4 Imperial No. 3 Half Chases.....	25 00
Iron Sides and Foot Stocks.....	9 12
6 Single Brass Bottom and lined Proof Gallies.....	19 48
6 Common Gallies, any.....	25 50
4 Six-inch Composing Sticks.....	1 30
3 Double Standards with Racks.....	8 00
12 Pair Cases.....	3 00
3 Job Cases.....	6 00
Mallet, Planer, Shooting-stick and Quoins, about.....	5 00
1 Lye Brush.....	0 75
1 Proof Brush.....	1 12
Saw and Mure Box.....	1 75
50 lbs. New Ink.....	0 35
100 Advertising Rules.....	0 06
100 Single Dash Rules.....	0 07
50 Brass Dashes.....	0 15
10 Double Cross Rules.....	0 08
10 Parallel Rules.....	0 06
20 Column Rules.....	0 09
Head Rules, about.....	3 00
350 lbs. Long Primer.....	0 60
350 lbs. Brevier.....	0 70
350 lbs. Nonpareil.....	0 84
Display Type for reading matter, about.....	30 00
for Advertisements, about.....	10 00
25 lbs. Leads.....	0 40
Head for Paper.....	from 2 00 to 5 00
Cuts or Ornaments, about.....	8 00
Boxing and Carrying, about.....	30 00

\$134.01

For a 7-column Paper, the paper for which measures 24 by 38 inches, the printed matter of each page 21½ by 17½ inches, and the leads about 2½ inches:

1 Imperial No. 4 Washington Press.....	\$39.00
1 Imp. No. 4 Distributing Frame, Roller Stocks, &c.....	37 50
1 Imperial No. 4 Roller Mould, cast iron.....	26 40
1 Double Imperial No. 4 Imposing Stone and Frame.....	52 00
4 Imperial No. 4 Half Chases.....	26 50
Iron Sides and Foot Stocks.....	9 48
6 Single Brass Bottom and lined Proof Gallies.....	24 15
6 Common Gallies.....	27 50
4 Six-inch Composing Sticks.....	1 30
3 Double Standards with Racks.....	8 00
12 Pair Cases.....	3 00
3 Job Cases.....	6 00
Mallet, Planer, Shooting-stick and Quoins, about.....	5 00
1 Lye Brush.....	0 75
1 Proof Brush.....	1 12
Saw and Mure Box.....	1 75
50 lbs. New Ink.....	0 35
100 Advertising Rules.....	0 06
100 Single Dash Rules.....	0 07
50 Brass Dashes.....	0 15
10 Double Cross Rules.....	0 08
10 Parallel Rules.....	0 06
20 Column Rules.....	0 09
Head Rules, about.....	3 00
350 lbs. Long Primer.....	0 60
350 lbs. Brevier.....	0 70
350 lbs. Nonpareil.....	0 84
Display Type for reading matter, about.....	30 00
for Advertisements, about.....	10 00
25 lbs. Leads.....	0 40
Head for Paper.....	from 2 00 to 5 00
Cuts or Ornaments, about.....	8 00
Boxing and Carrying, about.....	30 00

\$136.00

For an 8-column Paper, the paper for which measures 28 by 42 inches, the printed matter of each page 25½ by 19 inches, and the leads full 2½ inches:

1 Imperial No. 4 Washington Press.....	\$45.00
1 Imp. No. 4 Distributing Frame, Roller Stocks, &c.....	37 50
1 Imperial No. 4 Roller Mould, cast iron.....	28 00
1 Double Imperial No. 4 Imposing Stone and Frame.....	52 00
4 Imperial No. 4 Half Chases.....	26 50
Iron Sides and Foot Stocks.....	10 80
6 Single Brass Bottom and lined Proof Gallies.....	29 12
6 Common Gallies.....	27 50
4 Six-inch Composing Sticks.....	1 30
3 Double Standards with Racks.....	8 00
12 Pair Cases.....	3 00
3 Job Cases.....	6 00
Mallet, Planer, Shooting-stick and Quoins, about.....	5 00
1 Lye Brush.....	0 75
1 Proof Brush.....	1 12
Saw and Mure Box.....	1 75
50 lbs. New Ink.....	0 35
100 Advertising Rules.....	0 06
100 Single Dash Rules.....	0 07
50 Brass Dashes.....	0 15
10 Double Cross Rules.....	0 08
10 Parallel Rules.....	0 06
20 Column Rules.....	0 09
Head Rules, about.....	3 00
425 lbs. Long Primer.....	0 60
425 lbs. Brevier.....	0 70
425 lbs. Nonpareil.....	0 84
Display Type for reading matter, about.....	35 00
for Advertisements, about.....	12 50
30 lbs. Leads.....	0 40
Head for Paper.....	from 2 00 to 5 00
Cuts or Ornaments, about.....	10 00
Boxing and Carrying, about.....	22 00

\$156.08

Newspaper type and Book type weigh about 40 lb. to the square foot; but, to allow for sorts, it requires 60 lb. to set that amount up with certainty. If much standing matter is required, New-type must be made for that also.

The following sizes of News-paper are always kept on hand by paper dealers: 22 by 32—24 by 36—24 by 38—28 by 42. The following are also considered "regular" sizes, though not so certainly kept on hand: 26 by 37—27 by 42—and 29 by 44.

at BRUCE'S NEW-YORK TYPE-FOUNDRY, No. 13 Chambers-street, NEW-YORK.

SUITABLE FOR SMALL OFFICES, AND WHICH ARE ALWAYS KEPT ON HAND AT THIS FOUNDRY.

THIS List gives the number of lowercase "a" and capital "A" to which the other characters are proportioned, the weight, price per pound, and total cost of the SMALLER Fonts sold at this Foundry. Printers will know by it exactly what they purchase, and also the cost, without the trouble of writing to the Foundry for an estimate; thereby enabling them to retain the money with their orders, and save the expense of collection by express companies or otherwise. All Fonts of Roman, German, Script, Rondo, Running-hand, Calligraph, and all Job Fonts larger than Meridian body, are put up with spaces and quadrats; none other have them, unless specially ordered. Fonts of spaces and quadrats of any weight can be furnished to order. Boxing and carting, about seventy cents per hundred pounds.

These prices are for NET CASH. When notice is given to the Foundry at the time of purchase, Old Type delivered here will be received at 15 cents per pound in exchange.

Shipments by way of the Atlantic will be insured, and the premium charged in the bill.

GEORGE BRUCE'S SON & CO., New York, April, 1899

Roman and Italic.	POINTS	WEIGHT	COST	Antique Extended.	POINTS	WEIGHT	COST.	Condensed.	POINTS	WEIGHT	COST.
Point	1	100	\$40.00	Point No. 0	10	10	\$1.00	Superscript, No. 0	10	10	\$1.00
Point	2	50	20.00	Point No. 1	20	20	2.00	Superscript, No. 1	20	20	2.00
Point	3	33 1/3	13.33	Point No. 2	30	30	3.00	Superscript, No. 2	30	30	3.00
Point	4	25	10.00	Point No. 3	40	40	4.00	Superscript, No. 3	40	40	4.00
Point	5	20	8.00	Point No. 4	50	50	5.00	Superscript, No. 4	50	50	5.00
Point	6	16 2/3	6.66	Point No. 5	60	60	6.00	Superscript, No. 5	60	60	6.00
Point	7	14 2/7	5.71	Point No. 6	70	70	7.00	Superscript, No. 6	70	70	7.00
Point	8	12 1/2	5.00	Point No. 7	80	80	8.00	Superscript, No. 7	80	80	8.00
Point	9	11 1/3	4.44	Point No. 8	90	90	9.00	Superscript, No. 8	90	90	9.00
Point	10	10	4.00	Point No. 9	100	100	10.00	Superscript, No. 9	100	100	10.00
Point	12	8 1/3	3.33	Point No. 10	120	120	12.00	Superscript, No. 10	120	120	12.00
Point	14	7 1/4	2.91	Point No. 11	140	140	14.00	Superscript, No. 11	140	140	14.00
Point	16	6 2/3	2.66	Point No. 12	160	160	16.00	Superscript, No. 12	160	160	16.00
Point	18	5 7/9	2.33	Point No. 13	180	180	18.00	Superscript, No. 13	180	180	18.00
Point	20	5	2.00	Point No. 14	200	200	20.00	Superscript, No. 14	200	200	20.00
Point	24	4 1/3	1.66	Point No. 15	240	240	24.00	Superscript, No. 15	240	240	24.00
Point	28	3 5/7	1.42	Point No. 16	280	280	28.00	Superscript, No. 16	280	280	28.00
Point	32	3 1/4	1.25	Point No. 17	320	320	32.00	Superscript, No. 17	320	320	32.00
Point	36	3 1/6	1.11	Point No. 18	360	360	36.00	Superscript, No. 18	360	360	36.00
Point	40	3	1.00	Point No. 19	400	400	40.00	Superscript, No. 19	400	400	40.00
Point	48	2 1/2	.83	Point No. 20	480	480	48.00	Superscript, No. 20	480	480	48.00
Point	56	2 1/8	.71	Point No. 21	560	560	56.00	Superscript, No. 21	560	560	56.00
Point	64	2 1/10	.62	Point No. 22	640	640	64.00	Superscript, No. 22	640	640	64.00
Point	72	1 5/6	.55	Point No. 23	720	720	72.00	Superscript, No. 23	720	720	72.00
Point	80	1 3/4	.50	Point No. 24	800	800	80.00	Superscript, No. 24	800	800	80.00
Point	96	1 1/2	.41	Point No. 25	960	960	96.00	Superscript, No. 25	960	960	96.00
Point	112	1 1/8	.35	Point No. 26	1120	1120	112.00	Superscript, No. 26	1120	1120	112.00
Point	128	1 1/10	.31	Point No. 27	1280	1280	128.00	Superscript, No. 27	1280	1280	128.00
Point	144	1 1/12	.27	Point No. 28	1440	1440	144.00	Superscript, No. 28	1440	1440	144.00
Point	160	1 1/16	.25	Point No. 29	1600	1600	160.00	Superscript, No. 29	1600	1600	160.00
Point	180	1 1/18	.22	Point No. 30	1800	1800	180.00	Superscript, No. 30	1800	1800	180.00
Point	200	1 1/20	.20	Point No. 31	2000	2000	200.00	Superscript, No. 31	2000	2000	200.00
Point	240	1 1/24	.16	Point No. 32	2400	2400	240.00	Superscript, No. 32	2400	2400	240.00
Point	280	1 1/28	.14	Point No. 33	2800	2800	280.00	Superscript, No. 33	2800	2800	280.00
Point	320	1 1/32	.12	Point No. 34	3200	3200	320.00	Superscript, No. 34	3200	3200	320.00
Point											

at BRUCE'S NEW-YORK TYPE-FOUNDRY, No. 13 Chambers-street, NEW-YORK.

SUITABLE FOR SMALL OFFICES, AND WHICH ARE ALWAYS KEPT ON HAND AT THIS FOUNDRY.

at BRUCES NEW-YORK TYPE-FOUNDRY, No. 13 Chambers-street, NEW-YORK.

Printing Types cast by GEORGE BRUCE'S SON & CO.,

NONPAREIL, No. 20.

(2-SICK.)

(Of Modern Old-style Series.)

Quomque tandem absterge, Catilina, patetia nostra? quamdiu nos etiam furor iste tuus eludet? quam ad finem sese effrenata iactabit audacia? nihil te nocturnum praesidium palatii, nihil urbis vigiliae, nihil consensu bonorum omnium, nihil hic munissimus habendi senatus locus, nihil horum ora vultusque moverunt? patere tua consilia non sentis? constrictam iam omnium horum conscientia teneri conjunctionem tuam non vides? quid proxima, quid superiore nocte egeris, ubi fueris, quos convocaveris, quid consilii ceperis, quomodo nostrum ignore arsit? O tempora, o mores! Senatus hoc intelligit, consul videt: hic tamen vivit. Vivit! in quo vero etiam in senatum venit: in publici consilii participes: notat et designat oculis ad eadem unumquemque nostrum. Non autem viri fortis salutare republica videntur, in istius furorem ac tela viement. Ad moventem se, Catilina, duci jam consules jam praedem oportet: in te confisi petunt etiam, quia tu in omni iactatu tu-horare. An vero ut amplexum P. Scipio praesider maximo, Tibonem tunc-um modico-um adfuerant statim re-

ABCDEFGHIJKLMNQRSTUUVWXYZ.E&S

ABCDEFHIJKLMNQRSTUUVWXYZ.E&S

\$ 1234567890 L 1/2 1/3 1/4 1/5 1/6 1/7 1/8 1/9 1/10

PARADISE LOST.—BOOK V.

Now Morn, her eye steps in th' eastern clime
Advancing, sowed the earth with orient pearl,
When Adam wak'd, so custom'd, for his sleep
Was any light, from some question born,
And temp'rate vapors bland, which th' only sound
Of leaves and fanning rills, th' air, so pure,
Lighly dispersed, and the shrill matin song
Of birds on every bough, so much the more
He wonder was to find unwarmed eye
With treasure damp'd, and giv'ing shew,
At through conceal'd, for he, who late
Languing half awak'd, with looks of cordial love,
Hugg o'er her enamour'd, and belov'd
Rous'd quick, whispering nothing or asleep,
Said forth peculiar charms; then, with voice
Mild as morning dewdrops on Flora's bristles,
Her hand soft on his cheek, unperceiv'd thus: "A smother,
My jewel, my espous'd, my latest found,

ABCDEFGHIJKLMNQRSTUUVWXYZ.E&S

I & WHEN SPECIALLY ORDERED, the characters Æ, I, th, fi, fl, fi, fl, fi, fl, fi (Roman and Italic), can be furnished to ALL fonts of this series.

BREVIER, No. 20.

(2-SICK.)

(Of Modern Old-style Series.)

Quomque tandem absterge, Catilina, patetia nostra? quamdiu nos etiam furor iste tuus eludet? quam ad finem sese effrenata iactabit audacia? nihil te nocturnum praesidium palatii, nihil urbis vigiliae, nihil consensu bonorum omnium, nihil hic munissimus habendi senatus locus, nihil horum ora vultusque moverunt? patere tua consilia non sentis? constrictam iam omnium horum conscientia teneri conjunctionem tuam non vides? quid proxima, quid superiore nocte egeris, ubi fueris, quos convocaveris, quid consilii ceperis, quomodo nostrum ignore arsit? O tempora, o mores! Senatus hoc intelligit, consul videt: hic tamen vivit. Vivit! in quo vero etiam in senatum venit: in publici consilii participes: notat et designat oculis ad eadem unumquemque nostrum. Non autem viri fortis salutare republica videntur, in istius furorem ac tela viement. Ad moventem se, Catilina, duci jam consules jam praedem oportet: in te confisi petunt etiam, quia tu in omni iactatu tu-horare. An vero ut amplexum P. Scipio praesider maximo, Tibonem tunc-um modico-um adfuerant statim re-

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\$ 1234567890 L 1/2 1/3 1/4 1/5 1/6 1/7 1/8 1/9 1/10

ESSAY ON CRITICISM.—PART I.

'Tis hard to say, if greater want of skill
Appear in writing, or in judging ill;
But of the two, less dangerous is the offence
To tire our patience, than mislead our sense.
Some few in that, but numbers err in this:
Ten censure wrong for one who writes amiss.
A fool might once himself alone expose;
Now one in verse makes many more in prose.
'Tis with our judgment as our taste is prone
Go justly able, yet each believes his own.
In poets as true genius is not rare,
True taste as seldom is the critic's share:
Both must alike from Heaven derive their light,
These born to judge, as well as those to write.

ABCDEFGHIJKLMNQRSTUUVWXYZ.E&S

MINION, No. 20.

(3-SICK.)

(Of Modern Old-style Series.)

Quomque tandem absterge, Catilina, patetia nostra? quamdiu nos etiam furor iste tuus eludet? quam ad finem sese effrenata iactabit audacia? nihil te nocturnum praesidium palatii, nihil urbis vigiliae, nihil consensu bonorum omnium, nihil hic munissimus habendi senatus locus, nihil horum ora vultusque moverunt? patere tua consilia non sentis? constrictam iam omnium horum conscientia teneri conjunctionem tuam non vides? quid proxima, quid superiore nocte egeris, ubi fueris, quos convocaveris, quid consilii ceperis, quomodo nostrum ignore arsit? O tempora, o mores! Senatus hoc intelligit, consul videt: hic tamen vivit. Vivit! in quo vero etiam in senatum venit: in publici consilii participes: notat et designat oculis ad eadem unumquemque nostrum. Non autem viri fortis salutare republica videntur, in istius furorem ac tela viement. Ad moventem se, Catilina, duci jam consules jam praedem oportet: in te confisi petunt etiam, quia tu in omni iactatu tu-horare. An vero ut amplexum P. Scipio praesider maximo, Tibonem tunc-um modico-um adfuerant statim re-

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\$ 1234567890 L 1/2 1/3 1/4 1/5 1/6 1/7 1/8 1/9 1/10

THE DESERTED VILLAGE.

Sweet smiling village, loveliest of the lawn,
Thy sports are fled, and all thy charms withdrawn;
Amidst thy low rise the tyrant's hand is seen,
And desolation saddens all thy green.
One only master grasps the whole domain,
And half a village struts thy smiling plain.
No more thy glazy brook reflects the day,
But chide with sedge and willow its weary way.
Along thy glades, a solitary quest,
The hollow-sounding fiddle guards its rest;
Amidst thy desert walks the lapwing first,
And then their whoop with anvil's rain all.
Swart are thy bowers in shapelier rain all,
And the long quest a crows the mould ring wall.
And, now, now, abroad from the spoiler's hand,
Far, far away thy children leave the land.

ABCDEFGHIJKLMNQRSTUUVWXYZ.E&S

BOURBOIS, No. 20.

(3-SICK.)

(Of Modern Old-style Series.)

Quomque tandem absterge, Catilina, patetia nostra? quamdiu nos etiam furor iste tuus eludet? quam ad finem sese effrenata iactabit audacia? nihil te nocturnum praesidium palatii, nihil urbis vigiliae, nihil consensu bonorum omnium, nihil hic munissimus habendi senatus locus, nihil horum ora vultusque moverunt? patere tua consilia non sentis? constrictam iam omnium horum conscientia teneri conjunctionem tuam non vides? quid proxima, quid superiore nocte egeris, ubi fueris, quos convocaveris, quid consilii ceperis, quomodo nostrum ignore arsit? O tempora, o mores! Senatus hoc intelligit, consul videt: hic tamen vivit. Vivit! in quo vero etiam in senatum venit: in publici consilii participes: notat et designat oculis ad eadem unumquemque nostrum. Non autem viri fortis salutare republica videntur, in istius furorem ac tela viement. Ad moventem se, Catilina, duci jam consules jam praedem oportet: in te confisi petunt etiam, quia tu in omni iactatu tu-horare. An vero ut amplexum P. Scipio praesider maximo, Tibonem tunc-um modico-um adfuerant statim re-

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\$ 1234567890 L 1/2 1/3 1/4 1/5 1/6 1/7 1/8 1/9 1/10

HAMLET, ACT III.—SCENE I.

To be, or not to be,—that is the question:—
Whether 'tis nobler in the mind to suffer
The slings and arrows of outrageous fortune,
Or to take arms against a sea of troubles,
And by opposing end them? To die,—to sleep,—
No more; and, by a sleep, to say we end
The heartache, and the thousand natural shocks
That flesh is heir to,—'tis a consummation
Devoutly to be wish'd. To die,—to sleep,—
To sleep! perchance to dream:—ay, there's the rub;
For in that sleep of death what dreams may come,
When we have shuffled off this mortal coil,

ABCDEFGHIJKLMNQRSTUUVWXYZ.E&S

at BRUCE'S NEW-YORK TYPE-FOUNDRY, No. 13 Chambers-Street, NEW-YORK.

LONG-PRIMER, No. 20.
(Of Modern Old-style Series.)

(2-SICK.)

Quousque tandem abutere, Catilina, patientia nostra? quamdiu nos etiam furor iste tuus eludet? quem ad finem sese effrenata iactabit audacia? nihilne te nocturnum præsidium palatii, nihil urbis vigiliæ, nihil timor populi, nihil consensus bonorum omnium, nihil hic munitissimus habendi senatus locus, nihil horum ora vultusque moverunt? patere tua consilia non sentis? constrictam jam omnium horum conscientia ten-

ABCDEF GHIJ KLMNOPQRSTU VWXYZÆ&

ABCDEF GHIJ KLMNOPQRSTU VWXYZÆ&

\$ 1234567890 £ 1/2 1/3 1/4 1/5 1/6 1/7 1/8 1/9 1/10

ELEGY,

WRITTEN IN A COUNTRY CHURCH-YARD.

THE curfew tolls the knell of parting day,
The lowing herd winds slowly o'er the lea,
The plowman homeward plods his weary way,
And leaves the world to darkness and to me.

Now fades the glimmering landscape on the sight,
And all the air a solemn stillness holds,
Save where the beetle wheels his droning flight,
And drowsy tinklings lull the distant folds;

Save that, from yonder ivy-mantled bower,
The moping owl does to the Moon complain
Of such a dusk, wandering near her secret bower,
Molest her ancient solitary reign.

ABCDEF GHIJ KLMNOPQRSTU VWXYZÆ&

PICA, No. 20.

(2-SICK.)

(Of Modern Old-style Series.)

Quousque tandem abutere, Catilina, patientia nostra? quamdiu nos etiam furor iste tuus eludet? quem ad finem sese effrenata iactabit audacia? nihilne te nocturnum præsidium palatii, nihil urbis vigiliæ, nihil timor populi, nihil consensus bonorum omnium, nihil hic munitissimus

ABCDEF GHIJ KLMNOPQRSTU VWXYZÆ&

ABCDEF GHIJ KLMNOPQRSTU VWXYZÆ&

\$ 1234567890 £

PLEASURES OF HOPE.

Eternal Hope! when yonder spheres sublime
Peal'd their first notes to sound the march of Time,
Thy joyous youth began—but not to fade—
When all the sister planets have decay'd;
When raft in fire the realms of ether glow,
And Heaven's last thunders shakes the world below,
Thou, undismay'd, shalt o'er the ruins smile,
And light thy torch at Nature's funereal pile.

ABCDEF GHIJ KLMNOPQRSTU VWXYZÆ&

SMALL-PICA, No. 20.

(3-SICK.)

(Of Modern Old-style Series.)

Quousque tandem abutere, Catilina, patientia nostra? quamdiu nos etiam furor iste tuus eludet? quem ad finem sese effrenata iactabit audacia? nihilne te nocturnum præsidium palatii, nihil urbis vigiliæ, nihil timor populi, nihil consensus bonorum omnium, nihil hic munitissimus habendi senatus locus, nihil horum ora vultusque moverunt? patere tua consilia non sentis? constrictam jam omnium horum conscientia ten-

ABCDEF GHIJ KLMNOPQRSTU VWXYZÆ&

ABCDEF GHIJ KLMNOPQRSTU VWXYZÆ&

\$ 1234567890 £ 1/2 1/3 1/4 1/5 1/6 1/7 1/8 1/9 1/10

APOTROPHE TO THE AMERICAN FLAG.

When Freedom, from her mountain height,
Unfurled her Standard to the air,
She tore the azure robe of night,
And set the stars of glory there;
She mingled with its gorgeous dyes
The milky baldrick of the skies,
And striped its pure, celestial white,
With streakings of the morning light;
Then, from his mansion in the sun,
She called her eagle fiercer down,
And gave into his mighty hand
The symbol of her chosen land!

ABCDEF GHIJ KLMNOPQRSTU VWXYZÆ&

ENGLEB, No. 20.

(1-SICK.)

(Of Modern Old-style Series.)

Quousque tandem abutere, Catilina, patientia nostra? quamdiu nos etiam furor iste tuus eludet? quem ad finem sese effrenata iactabit audacia? nihilne te nocturnum præsidium palatii, nihil urbis vigiliæ, nihil timor populi, nihil consensus bonorum omnium, nihil hic munitissimus

ABCDEF GHIJ KLMNOPQRSTU VWXYZÆ&

ABCDEF GHIJ KLMNOPQRSTU VWXYZÆ&

\$ 1234567890 £

THE HERMIT.

No flocks that range the valley free
To slaughter I condemn;
Taught by that Pow'r that pities me,
I learn to pity them:

But from the mountain's grassy side,
A guiltless feast I bring;
A scrip with herbs and fruits supplied,
And water from the spring.

ABCDEF GHIJ KLMNOPQRSTU VWXYZÆ&

Printing Types cast by GEORGE BRUCE'S SON & CO.,

GREAT-PRIMER, No. 20.

(Of Modern Old-style Series.)

Quousque tandem abutere, Catilina, patientia nostra? quamdiu nos etiam furor iste tuus eludet? quem ad finem sese effrenata jactabit audacia? nihilne te nocturnum præsidium palatii, nihil urbis vigiliæ, nihil timor populi, nihil

ABCDEFGHIJKLMNOPQRSTUVWXYZÆ&

ABCDEFGHIJKLMNOPQRSTUVWXYZ \$ 1234567890 £

Quousque tandem abutere, Catilina, patientia nostra? quamdiu nos etiam furor iste tuus eludet? quem ad finem sese effrenata jactabit audacia? nihilne

ABCDEFGHIJKLMNOPQRSTUVWXYZÆ&

DOUBLE SMALL-PICA, No. 20.

(Of Modern Old-style Series.)

Quousque tandem abutere, Catilina, patientia nostra? quamdiu nos etiam furor iste tuus eludet? quem ad finem sese effrenata jactabit audacia? nihilne te nocturnum præ

ABCDEFGHIJKLMNOPQRSTUVWXYZÆ&

ABCDEFGHIJKLMNOPQRSTUVWXYZ \$ 1234567890 £

Quousque tandem abutere, Catilina, patientia nostra? quamdiu nos etiam furor iste tuus eludet? quem ad finem

ABCDEFGHIJKLMNOPQRSTUVWXYZÆ&

DOUBLE GREAT-PRIMER No. 20, ITALIC.

(Of Modern Old-style Series.)

Quousque tandem abutere, Catilina, patientia nostra? quamdiu nos etiam furor is

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

at Bruce's New-York Type-foundry, No. 13 Chambers-st., NEW-YORK.

Printing Types cast by GEORGE BRUCE'S SON & CO.,

TWO-LINE PEARL OLD-STYLE.

24
18 10

GEORGE BRUCE'S SON & CO.,

TYPE-FOUNDERS AND DEALERS IN PRINTING MATERIALS OF ALL KINDS.

TWO-LINE NONPAREIL OLD-STYLE.

20 1/2
18 10

PRINTING PRESSES,

HAND OR MACHINE, SUPPLIED AT MANUFACTURERS' TERMS.

TWO-LINE BREVIER OLD-STYLE.

20 1/2
18 10

PRINTERS' BRASS WORK;

RULES, CIRCLES, ELLIPSES, DASHES, GALLEYS.

TWO-LINE LONG-PRIMER OLD-STYLE.

20 1/2
18 10

PRINTING INK,

FOR BOOK AND NEWSPAPER WORK.

TWO-LINE PICA OLD-STYLE.

18
18

COLORED INKS

OF ALL MANUFACTURERS.

TWO-LINE GREAT-PRIMER OLD-STYLE.

20 1/2
18 10

CASES

AND JOINER WORK.

at Bruce's New-York Type-foundry, No. 13 Chambers-st., NEW-YORK.

LARGE-FACE SERIES

Cast by **GEORGE BRUCE'S SON & CO., New-York**, expressly for Newspaper Machine Printing.
Composed with six to Pica leads and solid.

REVIEW, NO. 12,

ART OF PRINTING.

PRINTING is the art of mechanically and indirectly applying permanent fastness (inverted or direct) of an original. The fastnesses are usually termed "impressions." The original, according to the character of which the art is divided into various branches, are either technically mural types, stereotypes, wood carvings in relief, metal and other plates, perforated or engraved, paper writings, lithics, and stone. The materials on which the impressions are taken are various. For literary purposes, that usually employed is the paper. The condition of this art at the period of its introduction to literature appears to be but slightly in advance of that in which it had existed from almost unknown antiquity. Seals and stamps, as a means of multiplying impressions, were in vogue in the earliest stages of a civilization. Clay bricks, imprinted with a stamp bearing hieroglyphic in relief, have been found on the supposed site of ancient Babylon, of four, the ancient capital of Bengal, and other cities of the East. The mimes stamped by the Romans on their printed vessels and coins were, in fact, printed; and the letters on the mortices for marking them were necessarily inverted.

[illegible]

MINION, NO. 12. (2-814-K.)

marking cattle were in use in Vir

BRUXNES for marking cattle and sheep was in use in Visconti's House (Greece, III, iii, v. 139): "Contingunt enim non sicut munita grexibus." Procedures, in the words of *Historia Arentia*, "taught that the Emperor himself, not being able to write his name, had devised a way of marking his subjects, not by letters, but by signs, not being in the form of the letters, but in the form of the figures of the letters, I U S T, which, being laid on the nape, served to distinguish the point of his pen, which was distinguished in red ink. By some the origin of printing is ascribed to the Emper, where it is said to have been purchased from a very early period. The Emperor, however, returned from China about the year 1280, and he was the first to introduce the art of the fabrication of paper money by means of a stamp and vermillion printing. A Persian work, published in 1312, speaks of printing as an art in common use. The first application of this art in the West was to the manufacture of playing-cards and devotional pictures, which were the first printed originals to be received in relief on paper. There is no evidence of the use of the art of printing in Italy as early as c.1280.

[illegible]

NONPAREIL NO. 12. (3-14-76)

er and improvement from the manner

[illegible][illegible]

TO PRINTERS.—WE OFFER FOR SALE FOR
Cash, the largest stock of Printing Types in
America, which we now have on the shelves ready
for delivery. All other Printing Materials furnish-
ed at manufacturers' prices for *Cash* only.

OLD TYPE DELIVERED HERE WILL BE received at 15 cents a pound, in exchange for new type, if notice be given at time of purchase.
GEORGE BRUSH & SONS & CO.,
No. 13 Chambers-street, N.Y.

I ABOLISAVINO LEAD & SLATON, 4 TO PICA, 4 to 6 to Pica. Nonpareil and Pica, in font of 25 pounds of either size. Each font contains fourteen different lengths, varying from 4 to 22 ems Pica.

ACQUATE, NO. 12.

improvements, on the

The subsequent improvisations, as far as belatedly anything is concerned, until a very recent period, have been the work of a few individuals, and not of the printing office, nor have any variation in the printing surface taken. On the dispersion of the printers at Metz, after the signing of that town in 1422, the art was carried to the Rhine, and thence to the Netherlands, where the change of the century first took place, established in every city and town in Europe. In Italy and France the title character was succeeded by the Roman and the Greek, and the printing was introduced into the western part of England in 1475. The first to print in England was an Italian priest in 1475. The first to print in a chapel near the Abbey at Westminster, printed in 1477. The first to print in a private house in England was an Italian priest in 1475. The first to print in a private house in England was an Italian priest in 1475. The first to print in a private house in England was an Italian priest in 1475.

[illegible]

EXAMPLE: BRITISH SON & CO., NO. 12 CHAM-
bers street, New York, have on hand, ready for de-
livery, in quantities to suit purchasers—
250,000 lb., Roman Thick and Thin Type,
150,000 " Job and Transient Thin Type,
10,000 " script in great variety.
10,000 " Leads, full length, cut and labor-saving.
2,000 " Labor-saving Rule.

PRINTING PRESSES, MACHINE, HAND AND
Jobs, of all the different makers, for sale by
(123) HICKMAN 84th St. & Ctl., No. 13 Chamberland, N.Y.

WOOD TYPE, CASES, STANES, FURNITURE,
Quilts, cabinets, and all kinds of Printers' Joiner
work, sold at Manufacturers' Prices by
GEORGE B. BUCK, 84th St. & Ctl.,
No. 13 Chamberland, N.Y.

PRINTING INK—NEW, BUCK, CARD, COLOR,
ed, Tints, Varnish and Ink, of all prices and
qualities, from various well known manufacturers.
GRACE BRUSH & CO.,
No. 13 CHAMBERS-STREET, N. Y.

BRASS RELIES IN VERY GREAT VARIETY & is ornamental to them. Brass Calves, say, our Hales, Brass Duckets, Brass Calleys, lined and unlined, are sold by

(3-ник.)

(3-ник.)

*Quoniamque tandem abutere, Catilina, patientia nostra? quamdiu nos etiam
furor iste tuus cineret? quem ad finem hoc effrenata perturbabit audacia? ni-
hilne te nocturnum praesidium palatii, nihil urbis vigiles, nihil timor populi,*

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z . & € #

(3-SICK.)

Quamquam laudamus arborem, Chablinem, patientiam nostram? quatinus non est tuorum iste tuus ciues? quare ad Anem non egerant iactant eundem? nihil te nocuerunt praedictum passum, nihil terrore audire, nihil linere populi, nihil commovere bonorum consilium, nihil hic sententiam habere? autem sentas horum, nihil horum est vultusque commutatus, nihil horum est aspectus? quid proinde? quid proinde? quid proinde? sentas tuorum conuersationem tuam non vides? quid proinde, quid superiore nocte experis, nihil furia, quia conueneris, quid comit experis, quare nostrum timere arbitrarier? O traxeris, o moris? Sentas hic intelligis, omni videri, hic faciem tuam, hic vultum tuum, hic aspectum tuum? quid proinde? quid proinde? quid proinde? et designat oculis ad eundem vultumque nostrum. Nos autem tibi, fortis satisfacere

ABCDEFGHIJKLMNOPQRSTUVWXYZE

[illegible]

(3-NICK.)

[illegible]

...m ac teiu vitemus. Ad mortem te, Catilina, duci ius
est: la te confirmo sententia ista, quam tu in nos sumis.

[illegible][illegible]

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MINION.

MINION, No. 12.

(2-NICK.)

(Of Large-face Series.)

Quousque tandem abutere, Catilina, patientia nostra? quando nos etiam furor iste tuus eludet? quem ad finem sese effrenata iactabit audacia? nihilne te nocturnum presidium palatii, nihil urbis vigiliae, nihil timor populi, nihil consensus bonorum omnium, nihil hic munissimus habendi senatus locus, nihil horum ora vallisque movent? patere tua consilia non sentis? constrictionem iam omnium horum conscientia tueri conjunctionem tuam non vides? quid proxima, quid superius nocte egeris, ubi fueris, quae contoveris, quid consiliis eperis, quem nostrum ignore arbitrat? O tempora, o mores! Senatus hoc intelligi, consul videt: hic tamen vivit. Vivit! Inno vero

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ABCEDEFGHIJKLMNOPQRSTU VWXYZ.E&A
§ 1234567890 & 11111111 12 13 14 15 16 17 18 19

Quousque tandem abutere, Catilina, patientia nostra? quando nos etiam furor iste tuus eludet? quem ad finem sese effrenata iactabit audacia? nihilne te nocturnum presidium palatii, nihil urbis vigiliae, nihil timor populi, nihil consensus bonorum omnium, nihil hic munissimus habendi senatus locus, nihil horum ora vallisque movent? patere tua consilia non sentis? constrictionem iam omnium horum conscientia tueri conjunctionem tuam non vides? quid proxima, quid superius nocte egeris, ubi fueris, quae contoveris, quid consiliis eperis, quem nostrum ignore arbitrat? O tempora, o mores! Senatus hoc intelligi, consul videt: hic tamen vivit. Vivit! Inno vero etiam in senatum venit: fit publici consilii particeps: notat et designat oculis ad eodem munusque nostrum. Nos autem viri fortes satisfacere reipublice videmus: si istius favorem ac tela vitemus. Ad mortem te, Catilina, duci iussu consules jam pridem oportebat: in te conferti postrem istam, quam tu in nos omnes iugulum machinaris. An vero vir asinusquis P. Scipio pontifex maximus, Tiberius Gracchum mediator labefactionis statum reipublice privatae interfecit. Catilinam vero orbem terrae endo aique incendia vastare cupientem non eundem perferimus? Nam illa nimis antiqua praeterea, quod Q. Servilius Ahala Sp. Melium, novis rebus studentium manu

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MINION, No. 13.

(2-NICK.)

(Of Heavy face Series.)

Quousque tandem abutere, Catilina, patientia nostra? quando nos etiam furor iste tuus eludet? quem ad finem sese effrenata iactabit audacia? nihilne te nocturnum presidium palatii, nihil urbis vigiliae, nihil timor populi, nihil consensus bonorum omnium, nihil hic munissimus habendi senatus locus, nihil horum ora vallisque movent? patere tua consilia non sentis? constrictionem iam omnium horum conscientia tueri conjunctionem tuam non vides? quid proxima, quid superius nocte egeris, ubi fueris, quae contoveris, quid consiliis eperis, quem nostrum ignore arbitrat? O tempora, o mores! Senatus hoc intelligi, consul videt: hic tamen vivit. Vivit! Inno vero etiam in senatum venit: fit publici consilii

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§ 1234567890 & 11111111 12 13 14 15 16 17 18 19

Quousque tandem abutere, Catilina, patientia nostra? quando nos etiam furor iste tuus eludet? quem ad finem sese effrenata iactabit audacia? nihilne te nocturnum presidium palatii, nihil urbis vigiliae, nihil timor populi, nihil consensus bonorum omnium, nihil hic munissimus habendi senatus locus, nihil horum ora vallisque movent? patere tua consilia non sentis? constrictionem iam omnium horum conscientia tueri conjunctionem tuam non vides? quid proxima, quid superius nocte egeris, ubi fueris, quae contoveris, quid consiliis eperis, quem nostrum ignore arbitrat? O tempora, o mores! Senatus hoc intelligi, consul videt: hic tamen vivit. Vivit! Inno vero etiam in senatum venit: fit publici consilii particeps: notat et designat oculis ad eodem munusque nostrum. Nos autem viri fortes satisfacere reipublice privatae interfecit. Catilinam vero orbem terrae endo aique incendia vastare cupientem non eundem perferimus? Nam illa nimis antiqua praeterea, quod Q. Servilius Ahala Sp. Melium, novis rebus studentium manu non occidit. Tunc, fuit iste

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MINION, No. 15.

(2-NICK.)

(Of Compressed face Series.)

Quousque tandem abutere, Catilina, patientia nostra? quando nos etiam furor iste tuus eludet? quem ad finem sese effrenata iactabit audacia? nihilne te nocturnum presidium palatii, nihil urbis vigiliae, nihil timor populi, nihil consensus bonorum omnium, nihil hic munissimus habendi senatus locus, nihil horum ora vallisque movent? patere tua consilia non sentis? constrictionem iam omnium horum conscientia tueri conjunctionem tuam non vides? quid proxima, quid superius nocte egeris, ubi fueris, quae contoveris, quid consiliis eperis, quem nostrum ignore arbitrat? O tempora, o mores! Senatus hoc intelligi, consul videt: hic tamen vivit. Vivit! Inno vero etiam in senatum venit: fit publici consilii particeps: notat et designat oculis ad eodem munusque nostrum.

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Quousque tandem abutere, Catilina, patientia nostra? quando nos etiam furor iste tuus eludet? quem ad finem sese effrenata iactabit audacia? nihilne te nocturnum presidium palatii, nihil urbis vigiliae, nihil timor populi, nihil consensus bonorum omnium, nihil hic munissimus habendi senatus locus, nihil horum ora vallisque movent? patere tua consilia non sentis? constrictionem iam omnium horum conscientia tueri conjunctionem tuam non vides? quid proxima, quid superius nocte egeris, ubi fueris, quae contoveris, quid consiliis eperis, quem nostrum ignore arbitrat? O tempora, o mores! Senatus hoc intelligi, consul videt: hic tamen vivit. Vivit! Inno vero etiam in senatum venit: fit publici consilii particeps: notat et designat oculis ad eodem munusque nostrum. Nos autem viri fortes satisfacere reipublice privatae interfecit. Catilinam vero orbem terrae endo aique incendia vastare cupientem non eundem perferimus? Nam illa nimis antiqua praeterea, quod Q. Servilius Ahala Sp. Melium, novis rebus studentium manu non occidit. Tunc, fuit iste

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MINION, No. 14.

(2-NICK.)

(Of Joined-series Series.)

Quousque tandem abutere, Catilina, patientia nostra? quando nos etiam furor iste tuus eludet? quem ad finem sese effrenata iactabit audacia? nihilne te nocturnum presidium palatii, nihil urbis vigiliae, nihil timor populi, nihil consensus bonorum omnium, nihil hic munissimus habendi senatus locus, nihil horum ora vallisque movent? patere tua consilia non sentis? constrictionem iam omnium horum conscientia tueri conjunctionem tuam non vides? quid proxima, quid superius nocte egeris, ubi fueris, quae contoveris, quid consiliis eperis, quem nostrum ignore arbitrat? O tempora, o mores! Senatus hoc intelligi, consul videt: hic tamen vivit. Vivit! Inno vero etiam in senatum venit: fit publici consilii particeps: notat et designat oculis ad eodem munusque nostrum. Nos autem viri fortes satisfacere reipublice videmus: si istius favorem ac tela vitemus. Ad mortem te, Catilina, duci iussu consules jam pridem oportebat: in te conferti postrem istam, quam tu in nos omnes iugulum machinaris. An vero vir asinusquis P. Scipio pontifex maximus, Tiberius Gracchum mediator labefactionis statum reipublice privatae interfecit. Catilinam vero orbem terrae endo aique incendia vastare cupientem non eundem perferimus? Nam illa nimis antiqua praeterea, quod Q. Servilius Ahala Sp. Melium, novis rebus studentium manu

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Quousque tandem abutere, Catilina, patientia nostra? quando nos etiam furor iste tuus eludet? quem ad finem sese effrenata iactabit audacia? nihilne te nocturnum presidium palatii, nihil urbis vigiliae, nihil timor populi, nihil consensus bonorum omnium, nihil hic munissimus habendi senatus locus, nihil horum ora vallisque movent? patere tua consilia non sentis? constrictionem iam omnium horum conscientia tueri conjunctionem tuam non vides? quid proxima, quid superius nocte egeris, ubi fueris, quae contoveris, quid consiliis eperis, quem nostrum ignore arbitrat? O tempora, o mores! Senatus hoc intelligi, consul videt: hic tamen vivit. Vivit! Inno vero etiam in senatum venit: fit publici consilii particeps: notat et designat oculis ad eodem munusque nostrum. Nos autem viri fortes satisfacere reipublice privatae interfecit. Catilinam vero orbem terrae endo aique incendia vastare cupientem non eundem perferimus? Nam illa nimis antiqua praeterea, quod Q. Servilius Ahala Sp. Melium, novis rebus studentium manu non occidit. Tunc, fuit iste

ABCEDEFGHIJKLMNOPQRSTU VWXYZ.E&A

MINION, No. 16.

(3-NICK.)

(Of Medium-face Series.)

Quousque tandem abutere, Catilina, patientia nostra? quando nos etiam furor iste tuus eludet? quem ad finem sese effrenata iactabit audacia? nihilne te nocturnum presidium palatii, nihil urbis vigiliae, nihil timor populi, nihil consensus bonorum omnium, nihil hic munissimus habendi senatus locus, nihil horum ora vallisque movent? patere tua consilia non sentis? constrictionem iam omnium horum conscientia tueri conjunctionem tuam non vides? quid proxima, quid superius nocte egeris, ubi fueris, quae contoveris, quid consiliis eperis, quem nostrum ignore arbitrat? O tempora, o mores! Senatus hoc intelligi, consul videt: hic tamen vivit. Vivit! Inno vero etiam in senatum venit: fit publici consilii particeps: notat et designat oculis ad eodem munusque nostrum. Nos autem viri fortes satisfacere reipublice privatae interfecit. Catilinam vero orbem terrae endo aique incendia vastare cupientem non eundem perferimus? Nam illa nimis antiqua praeterea, quod Q. Servilius Ahala Sp. Melium, novis rebus studentium manu non occidit. Tunc, fuit iste

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Quousque tandem abutere, Catilina, patientia nostra? quando nos etiam furor iste tuus eludet? quem ad finem sese effrenata iactabit audacia? nihilne te nocturnum presidium palatii, nihil urbis vigiliae, nihil timor populi, nihil consensus bonorum omnium, nihil hic munissimus habendi senatus locus, nihil horum ora vallisque movent? patere tua consilia non sentis? constrictionem iam omnium horum conscientia tueri conjunctionem tuam non vides? quid proxima, quid superius nocte egeris, ubi fueris, quae contoveris, quid consiliis eperis, quem nostrum ignore arbitrat? O tempora, o mores! Senatus hoc intelligi, consul videt: hic tamen vivit. Vivit! Inno vero etiam in senatum venit: fit publici consilii particeps: notat et designat oculis ad eodem munusque nostrum. Nos autem viri fortes satisfacere reipublice privatae interfecit. Catilinam vero orbem terrae endo aique incendia vastare cupientem non eundem perferimus? Nam illa nimis antiqua praeterea, quod Q. Servilius Ahala Sp. Melium, novis rebus studentium manu non occidit. Tunc, fuit iste

ABCEDEFGHIJKLMNOPQRSTU VWXYZ.E&A

BREVIER.

BREVIER, No. 12.

(3-NICK.)

(Of Large-face Series.)

Quousque tandem abutere, Catilina, patientia nostra? quamdiu nos etiam furor iste tuus eludet? quem ad finem sese effrenata iactabit audacia? nihilne te nocturnum praesidium palatii, nihil urbis vigiliae, nihil timor populi, nihil consensus bonorum omnium, nihil hic munissimus habendi senatus locus, nihil horum ora vultusque mouerunt? patere tua consilia non sentis? constructam iam omnium horum conscientia teneri coniurationem tuam non vides? quid proxima, quid superiore nocte egeris, ubi fueris, quos convocaveris, quid consilii egeris, quem nostrum

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ABCDEFGHIJKLMNOQRSTUVWXYZ.E&E

§ 1234567890 & +1111111 1/2 1/3 1/4 1/5 1/6 1/7 1/8 1/9 1/10

Quousque tandem abutere, Catilina, patientia nostra? quamdiu nos etiam furor iste tuus eludet? quem ad finem sese effrenata iactabit audacia? nihilne te nocturnum praesidium palatii, nihil

ABCDEFGHIJKLMNOQRSTUVWXYZ.E&E

BREVIER, No. 13.

(3-NICK.)

(Of Heavy-face Series.)

Quousque tandem abutere, Catilina, patientia nostra? quamdiu nos etiam furor iste tuus eludet? quem ad finem sese effrenata iactabit audacia? nihilne te nocturnum praesidium palatii, nihil urbis vigiliae, nihil timor populi, nihil consensus bonorum omnium, nihil hic munissimus habendi senatus locus, nihil horum ora vultusque mouerunt? patere tua consilia non sentis? constructam iam omnium horum conscientia teneri coniurationem tuam non vides? quid proxima, quid superiore nocte egeris, ubi fueris, quos convocaveris, quid consilii egeris, quem nostrum ignorare arbi-

ABCDEFGHIJKLMNOQRSTUVWXYZ.E&E

ABCDEFGHIJKLMNOQRSTUVWXYZ.E&E

§ 1234567890 & +1111111 1/2 1/3 1/4 1/5 1/6 1/7 1/8 1/9 1/10

Quousque tandem abutere, Catilina, patientia nostra? quamdiu nos etiam furor iste tuus eludet? quem ad finem sese effrenata iactabit audacia? nihilne te nocturnum praesidium palatii, nihil urbis vigiliae, nihil timor populi, nihil consensus bonorum omnium, nihil hic munissimus habendi senatus locus, nihil horum ora vultusque mouerunt? patere tua consilia non sentis? constructam iam omnium horum conscientia teneri coniurationem tuam non vides? quid proxima, quid superiore nocte egeris, ubi fueris, quos convocaveris, quid consilii egeris, quem nostrum ignorare arbi-

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BREVIER, No. 15.

(3-NICK.)

(Of Compressed-face Series.)

Quousque tandem abutere, Catilina, patientia nostra? quamdiu nos etiam furor iste tuus eludet? quem ad finem sese effrenata iactabit audacia? nihilne te nocturnum praesidium palatii, nihil urbis vigiliae, nihil timor populi, nihil consensus bonorum omnium, nihil hic munissimus habendi senatus locus, nihil horum ora vultusque mouerunt? patere tua consilia non sentis? constructam iam omnium horum conscientia teneri coniurationem tuam non vides? quid proxima, quid superiore nocte egeris, ubi fueris, quos convocaveris, quid consilii egeris, quem nostrum ignorare arbi-

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Quousque tandem abutere, Catilina, patientia nostra? quamdiu nos etiam furor iste tuus eludet? quem ad finem sese effrenata iactabit audacia? nihilne te nocturnum praesidium palatii, nihil urbis vigiliae, nihil timor

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BREVIER, No. 14.

(3-NICK.)

(Of Joined-series Series.)

Quousque tandem abutere, Catilina, patientia nostra? quamdiu nos etiam furor iste tuus eludet? quem ad finem sese effrenata iactabit audacia? nihilne te nocturnum praesidium palatii, nihil urbis vigiliae, nihil timor populi, nihil consensus bonorum omnium, nihil hic munissimus habendi senatus locus? nihil horum ora vultusque mouerunt? patere tua consilia non sentis? constructam iam omnium horum conscientia teneri coniurationem tuam non vides? quid proxima, quid superiore nocte egeris, ubi fueris, quos convocaveris, quid consilii egeris, quem nostrum ignorare arbitraris? O tempora, o mores! Senatus hoc intelligit, consul videt: hic tamen vivit. Viri! non vero etiam in senatum venit: hic publici consilii participes; notat et designat oculis ad eandem inuicemque nostrum. Nos autem viri fortes satisfacere republicae videamur, si letius foretorem ad tela vitemus. Ad mortem tu, Catilina, duci jussu consulis jam praelo oportebat: in te conferti possem istam, quam tu in nos omnes jundis machinaria. An vero vir amplissimus P. Scipio pontifex maximus, Tiberium Gracchum

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Quousque tandem abutere, Catilina, patientia nostra? quamdiu nos etiam furor iste tuus eludet? quem ad finem sese effrenata iactabit audacia? nihilne te nocturnum praesidium palatii, nihil urbis vigiliae, nihil timor populi, nihil consensus bonorum omnium, nihil hic munissimus habendi senatus locus, nihil horum ora vultusque mouerunt? patere tua consilia non sentis? constructam iam omnium horum conscientia teneri coniurationem tuam non vides? quid proxima, quid superiore nocte egeris, ubi fueris, quos convocaveris, quid consilii egeris

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BREVIER, No. 16.

(2-NICK.)

(Of Medium-face Series.)

Quousque tandem abutere, Catilina, patientia nostra? quamdiu nos etiam furor iste tuus eludet? quem ad finem sese effrenata iactabit audacia? nihilne te nocturnum praesidium palatii, nihil urbis vigiliae, nihil timor populi, nihil consensus bonorum omnium, nihil hic munissimus habendi senatus locus, nihil horum ora vultusque mouerunt? patere tua consilia non sentis? constructam iam omnium horum conscientia teneri coniurationem tuam non vides? quid proxima, quid superiore nocte egeris, ubi fueris, quos convocaveris, quid consilii egeris, quem nostrum ignorare arbitraris? O tempora, o mores! Senatus hoc intelligit, consul videt: hic tamen vivit. Viri! non vero etiam in senatum venit: hic publici consilii participes; notat et designat oculis ad eandem inuicemque nostrum. Nos autem viri fortes satisfacere republicae videamur, si letius foretorem ad tela vitemus. Ad mortem tu, Catilina, duci jussu consulis jam praelo oportebat: in te conferti possem istam, quam tu in nos omnes jundis machinaria. An vero vir amplissimus P. Scipio pontifex maximus, Tiberium Gracchum mediciorum laesum statum republicae privatis

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Quousque tandem abutere, Catilina, patientia nostra? quamdiu nos etiam furor iste tuus eludet? quem ad finem sese effrenata iactabit audacia? nihilne te nocturnum praesidium palatii, nihil urbis vigiliae, nihil timor populi, nihil consensus bonorum omnium, nihil hic munissimus habendi senatus locus, nihil horum ora vultusque mouerunt? patere tua consilia non sentis? constructam iam omnium horum conscientia teneri coniurationem tuam non vides? quid proxima, quid superiore nocte egeris, ubi fueris, quos convocaveris, quid consilii egeris, quem nostrum ignorare arbitraris? O

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BOURGEOIS.

BOURGEOIS, No. 13.

(2-SICK.)

(Of Heavy-face Series.)

Quousque tandem abutere, Catilina, patientia nostra? quamdiu nos etiam furor iste tuus eludet? quem ad finem sese effrenata iactabit audacia? nihilne te nocturnum praesidium palatii, nihil urbis vigiliae, nihil timor populi, nihil consensus bonorum omnium, nihil hic munissimus habendi senatus locus, nihil horum ora vultusque moverunt? patere tua consilia non sentis? constrictam jam omnium horum conscientia teneri conjurationem tuam non vides? quid proxima, quid superiore nocte egeris, uli fueris, quos convocaveris, quid consilii ceperis, quem nostrum ignorare arbitraris? O tempora, o mores! Senatus hoc intelligit, consul videt: hic tamen vivit. Vivit! imo vero etiam in senatum venit: fit publici consilii particeps: notat et designat oculis ad eadem immuniq[ue] nostrum. Nos autem viri fortes satisfacere reipublice videmur, si istius

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Quousque tandem abutere, Catilina, patientia nostra? quamdiu nos etiam furor iste tuus eludet? quem ad finem sese effrenata iactabit audacia? nihilne te nocturnum praesidium palatii, nihil urbis vigiliae, nihil timor populi, nihil consensus bonorum omnium, nihil hic munissimus habendi senatus locus, nihil horum ora vultusque moverunt? patere tua consilia non sentis? constrictam jam omnium horum conscientia teneri conjurationem

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BOURGEOIS, No. 15.

(2-SICK.)

(Of Compressed-face Series.)

Quousque tandem abutere, Catilina, patientia nostra? quamdiu nos etiam furor iste tuus eludet? quem ad finem sese effrenata iactabit audacia? nihilne te nocturnum praesidium palatii, nihil urbis vigiliae, nihil timor populi, nihil consensus bonorum omnium, nihil hic munissimus habendi senatus locus, nihil horum ora vultusque moverunt? patere tua consilia non sentis? constrictam jam omnium horum conscientia teneri conjurationem tuam non vides? quid proxima, quid superiore nocte egeris, uli fueris, quos convocaveris, quid consilii ceperis, quem nostrum ignorare arbitraris? O tempora, o mores! Senatus hoc intelligit, consul videt: hic tamen vivit. Vivit! imo vero etiam in senatum venit: fit publici consilii particeps: notat et designat oculis ad eadem immuniq[ue] nostrum. Nos autem viri fortes satisfacere reipublice videmur, si istius furorem ac tela vitemus. Ad mortem

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Quousque tandem abutere, Catilina, patientia nostra? quamdiu nos etiam furor iste tuus eludet? quem ad finem sese effrenata iactabit audacia? nihilne te nocturnum praesidium palatii, nihil urbis vigiliae, nihil timor populi, nihil consensus bonorum omnium, nihil hic munissimus habendi senatus locus, nihil horum ora vultusque moverunt? patere tua consilia non sentis? constrictam jam omnium horum conscientia teneri conjurationem

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BOURGEOIS, No. 14.

(2-SICK.)

(Of Joined-serifs Series.)

Quousque tandem abutere, Catilina, patientia nostra? quamdiu nos etiam furor iste tuus eludet? quem ad finem sese effrenata iactabit audacia? nihilne te nocturnum praesidium palatii, nihil urbis vigiliae, nihil timor populi, nihil consensus bonorum omnium, nihil hic munissimus habendi senatus locus, nihil horum ora vultusque moverunt? patere tua consilia non sentis? constrictam jam omnium horum conscientia teneri conjurationem tuam non vides? quid proxima, quid superiore nocte egeris, uli fueris, quos convocaveris, quid consilii ceperis, quem nostrum ignorare arbitraris? O tempora, o mores! Senatus hoc intelligit, consul videt: hic tamen vivit. Vivit! imo vero etiam in senatum venit: fit publici consilii particeps: notat et designat oculis ad eadem immuniq[ue] nostrum. Nos autem viri fortes satisfacere reipublice videmur, si istius

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Quousque tandem abutere, Catilina, patientia nostra? quamdiu nos etiam furor iste tuus eludet? quem ad finem sese effrenata iactabit audacia? nihilne te nocturnum praesidium palatii, nihil urbis vigiliae, nihil timor populi, nihil consensus bonorum omnium, nihil hic munissimus habendi senatus locus, nihil horum ora vultusque moverunt? patere tua consilia non sentis? constrictam jam omnium horum conscientia teneri conjurationem

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BOURGEOIS, No. 16.

(3-SICK.)

(Of Medium-face Series.)

Quousque tandem abutere, Catilina, patientia nostra? quamdiu nos etiam furor iste tuus eludet? quem ad finem sese effrenata iactabit audacia? nihilne te nocturnum praesidium palatii, nihil urbis vigiliae, nihil timor populi, nihil consensus bonorum omnium, nihil hic munissimus habendi senatus locus, nihil horum ora vultusque moverunt? patere tua consilia non sentis? constrictam jam omnium horum conscientia teneri conjurationem tuam non vides? quid proxima, quid superiore nocte egeris, uli fueris, quos convocaveris, quid consilii ceperis, quem nostrum ignorare arbitraris? O tempora, o mores! Senatus hoc intelligit, consul videt: hic tamen vivit. Vivit! imo vero etiam in senatum venit: fit publici consilii particeps: notat et designat oculis ad eadem immuniq[ue] nostrum. Nos autem viri fortes satisfacere reipublice videmur, si istius furorem ac tela vitemus. Ad mortem te, Catilina

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Quousque tandem abutere, Catilina, patientia nostra? quamdiu nos etiam furor iste tuus eludet? quem ad finem sese effrenata iactabit audacia? nihilne te nocturnum praesidium palatii, nihil urbis vigiliae, nihil timor populi, nihil consensus bonorum omnium, nihil hic munissimus habendi senatus locus, nihil horum ora vultusque moverunt? patere tua consilia non sentis? constrictam jam omnium horum conscientia teneri conjurationem tuam non vides? quid

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LONG-PRIMER.

LONG-PRIMER, No. 13.

(3-NICK.)

(Of Heavy-face Series.)

Quousque tandem abutere, Catilina, patientia nostra? quamdiu nos etiam furor iste tuus eludet? quem ad finem sese effrenata iactabit audacia? nihilne te nocturnum presidium palatii, nihil urbis vigiliæ, nihil timor populi, nihil consensus bonorum omnium, nihil hic munissimus habendi senatus locus, nihil horum ora vultusque moverunt? patere tua consilia non sentis? constrictam jam omnium horum conscientia teneri conjunctionem tuam non vides? quid proxima, quid superiore nocte egeris, ubi fueris, quos convocaveris, quid consilii ceperis, quem nostrum ignorare arbitraris? O tempora, o mores! Senatus hoc intelligit, consul videt: hic tamen vivit. Vivit!

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Quousque tandem abutere, Catilina, patientia nostra? quamdiu nos etiam furor iste tuus eludet? quem ad finem sese effrenata iactabit audacia? nihilne te nocturnum presidium palatii, nihil urbis vigiliæ, nihil timor populi, nihil consensus bonorum omnium, nihil hic munissimus habendi senatus locus, nihil horum ora vultusque moverunt? patere tua con-

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LONG-PRIMER, No. 14.

(3-NICK.)

(Of Jointed-serif Series.)

Quousque tandem abutere, Catilina, patientia nostra? quamdiu nos etiam furor iste tuus eludet? quem ad finem sese effrenata iactabit audacia? nihilne te nocturnum presidium palatii, nihil urbis vigiliæ, nihil timor populi, nihil consensus bonorum omnium, nihil hic munissimus habendi senatus locus, nihil horum ora vultusque moverunt? patere tua consilia non sentis? constrictam jam omnium horum conscientia teneri conjunctionem tuam non vides? quid proxima, quid superiore nocte egeris, ubi fueris, quos convocaveris, quid consilii ceperis, quem nostrum ignorare arbitraris? O tempora, o mores! Senatus hoc intelligit, consul videt: hic tamen vivit. Vivit! Imo vero etiam tu

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Quousque tandem abutere, Catilina, patientia nostra? quamdiu nos etiam furor iste tuus eludet? quem ad finem sese effrenata iactabit audacia? nihilne te nocturnum presidium palatii, nihil urbis vigiliæ, nihil timor populi, nihil consensus bonorum omnium, nihil hic munissimus habendi senatus locus, nihil horum ora vultusque moverunt?

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LONG-PRIMER, No. 15.

(3-NICK.)

(Of Compressed-face Series.)

Quousque tandem abutere, Catilina, patientia nostra? quamdiu nos etiam furor iste tuus eludet? quem ad finem sese effrenata iactabit audacia? nihilne te nocturnum presidium palatii, nihil urbis vigiliæ, nihil timor populi, nihil consensus bonorum omnium, nihil hic munissimus habendi senatus locus, nihil horum ora vultusque moverunt? patere tua consilia non sentis? constrictam jam omnium horum conscientia teneri conjunctionem tuam non vides? quid proxima, quid superiore nocte egeris, ubi fueris, quos convocaveris, quid consilii ceperis, quem nostrum ignorare arbitraris? O tempora, o

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Quousque tandem abutere, Catilina, patientia nostra? quamdiu nos etiam furor iste tuus eludet? quem ad finem sese effrenata

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LONG-PRIMER, No. 16.

(3-NICK.)

(Of Medium-face Series.)

Quousque tandem abutere, Catilina, patientia nostra? quamdiu nos etiam furor iste tuus eludet? quem ad finem sese effrenata iactabit audacia? nihilne te nocturnum presidium palatii, nihil urbis vigiliæ, nihil timor populi, nihil consensus bonorum omnium, nihil hic munissimus habendi senatus locus, nihil horum ora vultusque moverunt? patere tua consilia non sentis? constrictam jam omnium horum conscientia teneri conjunctionem tuam non vides? quid proxima, quid superiore nocte egeris, ubi fueris, quos convocaveris, quid consilii ceperis, quem nostrum ignorare arbitraris? O tempora, o mores! Senatus hoc intelligit

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Quousque tandem abutere, Catilina, patientia nostra? quamdiu nos etiam furor iste tuus eludet? quem ad finem sese effrenata

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LONG-PRIMER, No. 19.

(3-NICK.)

Quousque tandem abutere, Catilina, patientia nostra? quamdiu nos etiam furor iste tuus eludet? quem ad finem sese effrenata iactabit audacia? nihilne te nocturnum presidium palatii, nihil urbis vigiliæ, nihil timor populi, nihil consensus bonorum omnium, nihil hic munissimus habendi senatus locus, nihil horum ora vultusque moverunt? patere tua consilia non sentis? constrictam jam omnium horum conscientia teneri conjunctionem tuam non vides? quid proxima, quid superiore nocte egeris, ubi fueris, quos convocaveris, quid consilii ceperis, quem nostrum ignorare arbitraris? O tempora, o

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Quousque tandem abutere, Catilina, patientia nostra? quamdiu nos etiam furor iste tuus eludet? quem ad finem sese effrenata

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SMALL-PICA.

SMALL-PICA, No. 13.

(2-SICK.)

Of Heavy face Series

Quousque tandem abutere, Catilina, patientia nostra? quando nos etiam furor iste tuus eludet? quem ad finem sese effrenata iactabit audacia? nihilne te nocturnum presidium palatii, nihil urbis vigiliæ, nihil timor populi, nihil consensus bonorum omnium, nihil hic inutissimus habendi senatus locus, nihil horum ora vultusque movent? patere tua consilia non sentis? constrictam jam omnium horum conscientia teneri conjurationem tuam non vides? quid proxima, quid superiore nocte egeris, ubi fueris, quos convocaveris, quid consilii ceperis, quem nostrum ignorare

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Quousque tandem abutere, Catilina, patientia nostra? quando nos etiam furor iste tuus eludet? quem ad finem sese effrenata iactabit audacia? nihilne te nocturnum presidium palatii, nihil urbis vigiliæ, nihil timor populi, nihil consensus bonorum omnium, nihil hic inutissimus habendi senatus locus, nihil horum

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SMALL-PICA, No. 18.

(2-SICK.)

Quousque tandem abutere, Catilina, patientia nostra? quando nos etiam furor iste tuus eludet? quem ad finem sese effrenata iactabit audacia? nihilne te nocturnum presidium palatii, nihil urbis vigiliæ, nihil timor populi, nihil consensus bonorum omnium, nihil hic inutissimus habendi senatus locus, nihil horum ora vultusque movent? patere tua consilia non sentis? constrictam jam omnium horum conscientia teneri conjurationem tuam non vides? quid proxima, quid superiore nocte egeris, ubi fueris, quos convocaveris, quid consilii ceperis, quem nostrum ignorare arbitraris?

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Quousque tandem abutere, Catilina, patientia nostra? quando nos etiam furor iste tuus eludet? quem ad finem sese effrenata iactabit audacia? nihilne te nocturnum presidium palatii, nihil urbis vigiliæ, nihil timor populi, nihil consensus bonorum omnium, nihil hic inutissimus habendi senatus locus, nihil horum

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SMALL-PICA, No. 15.

(2-SICK.)

Of Compressed face Series

Quousque tandem abutere, Catilina, patientia nostra? quando nos etiam furor iste tuus eludet? quem ad finem sese effrenata iactabit audacia? nihilne te nocturnum presidium palatii, nihil urbis vigiliæ, nihil timor populi, nihil consensus bonorum omnium, nihil hic inutissimus habendi senatus locus, nihil horum ora vultusque movent? patere tua consilia non sentis? constrictam jam omnium horum conscientia teneri conjurationem tuam non vides? quid proxima, quid superiore nocte egeris, ubi fueris, quos convocaveris, quid consilii ceperis, quem nostrum ignorare

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SMALL-PICA, No. 16.

(3-SICK.)

Of Medium face Series

Quousque tandem abutere, Catilina, patientia nostra? quando nos etiam furor iste tuus eludet? quem ad finem sese effrenata iactabit audacia? nihilne te nocturnum presidium palatii, nihil urbis vigiliæ, nihil timor populi, nihil consensus bonorum omnium, nihil hic inutissimus habendi senatus locus, nihil horum ora vultusque movent? patere tua consilia non sentis? constrictam jam omnium horum conscientia teneri conjurationem tuam non vides? quid proxima, quid superiore nocte egeris, ubi fueris, quos convocaveris, quid consilii ceperis, quem nostrum ignorare arbitraris?

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SMALL-PICA, No. 17.

(2-SICK.)

Quousque tandem abutere, Catilina, patientia nostra? quando nos etiam furor iste tuus eludet? quem ad finem sese effrenata iactabit audacia? nihilne te nocturnum presidium palatii, nihil urbis vigiliæ, nihil timor populi, nihil consensus bonorum omnium, nihil hic inutissimus habendi senatus locus, nihil horum ora vultusque movent? patere tua consilia non sentis? constrictam jam omnium horum conscientia teneri conjurationem tuam non vides? quid proxima, quid superiore nocte egeris, ubi fueris, quos convocaveris, quid consilii ceperis, quem nostrum ignorare arbitraris? O tempora, o mores!

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PICA and ENGLISH.

PICA, No. 13.

(3-SICK.)

Of Heavy-face Series :

Quousque tandem abutere, Catilina, patientia nostra? quamdiu nos etiam furor iste tuus eludet? quem ad finem sese effrenata iactabit audacia? nihilne te nocturnum presidium palatii, nihil urbis vigilie, nihil timor populi, nihil consensus bonorum omnium, nihil hic munitissimus habendi senatus locus, nihil horum ora vultusque moverunt? patere tua consilia non sentis? constrictam jam omnium horum conscientia teneri conjunctionem tuam non vides? quid proxima

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Quousque tandem abutere, Catilina, patientia nostra? quamdiu nos etiam furor iste tuus eludet? quem ad finem sese effrenata iactabit audacia? nihilne te nocturnum presidium palatii, nihil urbis vigilie, nihil timor populi, nihil consensus bonorum omnium, nihil hic munitissimus habendi senatus locus, nihil horum ora vultusque moverunt? patere tua consilia non sentis? constrictam jam omnium horum conscientia teneri conjunctionem tuam non vides? quid proxima

PICA, No. 16.

(2-SICK.)

Of Medium-face Series :

Quousque tandem abutere, Catilina, patientia nostra? quamdiu nos etiam furor iste tuus eludet? quem ad finem sese effrenata iactabit audacia? nihilne te nocturnum presidium palatii, nihil urbis vigilie, nihil timor populi, nihil consensus bonorum omnium, nihil hic munitissimus habendi senatus locus, nihil horum ora vultusque moverunt? patere tua consilia non sentis? constrictam jam omnium horum conscientia teneri conjunctionem tuam non vides? quid proxima

ABCDEFGHIJKLMN OPQRSTUVWXYZ

ABCDEFGHIJKLMN OPQRSTUVWXYZ.E&E

\$ 1234567890 £ 1111111111

Quousque tandem abutere, Catilina, patientia nostra? quamdiu nos etiam furor iste tuus eludet? quem ad finem sese effrenata iactabit audacia? nihilne te nocturnum presidium palatii, nihil urbis vigilie, nihil timor populi, nihil consensus bonorum omnium, nihil hic munitissimus habendi senatus locus, nihil horum ora vultusque moverunt? patere tua consilia non sentis? constrictam jam omnium horum conscientia teneri conjunctionem tuam non vides? quid proxima

PICA, No. 18.

(3-SICK.)

Quousque tandem abutere, Catilina, patientia nostra? quamdiu nos etiam furor iste tuus eludet? quem ad finem sese effrenata iactabit audacia? nihilne te nocturnum presidium palatii, nihil urbis vigilie, nihil timor populi, nihil consensus bonorum omnium, nihil hic munitissimus habendi senatus locus, nihil horum ora vultusque moverunt? patere tua consilia non sentis? constrictam jam omnium horum conscientia teneri conjunctionem tuam non vides? quid proxima

ABCDEFGHIJKLMN OPQRSTUVWXYZ

ABCDEFGHIJKLMN OPQRSTUVWXYZ.E&E

\$ 1234567890 £ 1111111111

Quousque tandem abutere, Catilina, patientia nostra? quamdiu nos etiam furor iste tuus eludet? quem ad finem sese effrenata iactabit audacia? nihilne te nocturnum presidium palatii, nihil urbis vigilie, nihil timor populi, nihil consensus bonorum omnium, nihil hic munitissimus habendi senatus locus, nihil horum ora vultusque moverunt? patere tua consilia non sentis? constrictam jam omnium horum conscientia teneri conjunctionem tuam non vides? quid proxima

ABCDEFGHIJKLMN OPQRSTUVWXYZ

ENGLISH, No. 16.

Of Medium-face Series :

Quousque tandem abutere, Catilina, patientia nostra? quamdiu nos etiam furor iste tuus eludet? quem ad finem sese effrenata iactabit audacia? nihilne te nocturnum presidium palatii, nihil urbis vigilie, nihil timor populi, nihil consensus bonorum omnium, nihil hic munitissimus habendi senatus locus, nihil horum ora vultusque moverunt? patere tua consilia non sentis? constrictam jam omnium horum conscientia teneri conjunctionem tuam non vides? quid proxima

ABCDEFGHIJKLMN OPQRSTUVWXYZ

ABCDEFGHIJKLMN OPQRSTUVWXYZ.E&E

\$ 1234567890 £ 1111111111

ENGLISH, No. 19.

Quousque tandem abutere, Catilina, patientia nostra? quamdiu nos etiam furor iste tuus eludet? quem ad finem sese effrenata iactabit audacia? nihilne te nocturnum presidium palatii, nihil urbis vigilie, nihil timor populi, nihil consensus bonorum omnium, nihil hic munitissimus habendi senatus locus, nihil horum ora vultusque moverunt? patere tua consilia non sentis? constrictam jam omnium horum conscientia teneri conjunctionem tuam non vides? quid proxima

ABCDEFGHIJKLMN OPQRSTUVWXYZ

ABCDEFGHIJKLMN OPQRSTUVWXYZ.E&E

\$ 1234567890 £ 1111111111

Quousque tandem abutere, Catilina, patientia nostra? quamdiu nos etiam furor iste tuus eludet? quem ad finem sese effrenata iactabit audacia? nihilne te nocturnum presidium palatii, nihil urbis vigilie, nihil timor populi, nihil consensus bonorum omnium, nihil hic munitissimus habendi senatus locus, nihil horum ora vultusque moverunt? patere tua consilia non sentis? constrictam jam omnium horum conscientia teneri conjunctionem tuam non vides? quid proxima

ABCDEFGHIJKLMN OPQRST
UVWXYZ.E&E

GREAT-PRIMER, No. 3.

Quousque tandem abutere, Catilina,
patientia nostra? quamdiu nos etiam
furor iste tuus eludet? quem ad finem
sese effrenata jactabit audacia? nihil-
ne te nocturnum præsidium palatii,
nihil urbis vigiliæ, nihil timor populi,
nihil consensus bonorum omnium, ni-

ABCDEFGHIJKLMOPQRSTU

\$ 1234567890 £ 111123355
234834888

Quousque tandem abutere, CATIL

DOUBLE SMALL-PICA, No. 3.

Quousque tandem abutere, Cat-
ilina, patientia nostra? quamdiu
nos etiam furor iste tuus eludet?
quem ad finem sese effrenata
jactabit audacia? nihilne te noc-
turnum præsidium palatii, nihil

ABCDEFGHIJKLMNOP

1234567890

DOUBLE ENGLISH, No. 3.

Quousque tandem abutere, Catilina, patientia
nostra? quamdiu nos etiam furor iste tuus elu-
det? quem ad finem sese effrenata jactabit aud-
acia? nihilne te nocturnum præsidium palatii,
nihil urbis vigiliæ, nihil timor populi, nihil con-

ABCDEFGHIJKLMNOPQ 457890

DOUBLE GREAT-PRIMER, No. 3.

Quousque tandem abutere, Catilina,
patientia nostra? quamdiu nos etiam
furor iste tuus eludet? quem ad finem
sese effrenata jactabit audacia? nihilne

ABCDEFGHIJKLMNO 1853

FOUR-LINE PICA, No. 3.

This handsome Series!
1865 Printing Offices.
DESIDERATUM

SIX-LINE PICA, No. 3.

light-faced types
ROMANS 358

NINE-LINE PICA, No. 3.

Netherland
MOTH 35

at Bruce's New-York Type-foundry, No. 13 Chambers-st., NEW-YORK.

GREAT-PRIMER, No. 1.

Quousque tandem abutere, Catilina, patientia nostra? quamdiu nos

ABCDEFGHIJKL 1865

Quousque tandem abutere, Catili-

PARAGON, No. 1.

Quousque tandem abutere, Catilina, patientia nostra?

ABCDEFGFGHI 1865

Quousque tandem abutere,

DOUBLE SMALL-PICA, No. 1.

Quousque tandem abutere, Catilina, patientia nostra? quamdiu nos etiam furor iste tuus eludet? quem ad

ABCDEFGHIJKLM 1234567890

Quousque tandem abutere, Catilina, patientia nostra?

DOUBLE PICA, No. 1.

Quousque tandem abutere, Catilina, patientia nostra? quamdiu nos etiam furor iste

ABCDEFGHIJKMNO 12345

Quousque tandem abutere, Catilina, pati-

DOUBLE ENGLISH, No. 1.

Quousque tandem abutere, Catilina, patientia nostra? quamdiu nos etiam

ABCDEFGHIJKL 12345

Quousque tandem abutere, Catilina,

DOUBLE COLUMBIAN, No. 1.

Quousque tandem abutere, Catilina, patientia nostra? quamdiu nos

ABCDEFGHIJKL 1234

Quousque tandem abutere, Catili

DOUBLE GREAT-PRIMER, No. 1.

**Quousque tandem abutere, Cat
ilina, patientia nostra? quamdi
ABCDEFGHIJK 1234**

Quousque tandem abutere, CA

DOUBLE PARAGON, No. 1.

**Quousque tandem abutere
Catilina, patientia nostra
ABCDEFGH 1234**

Quousque tandem ABUT

CANON, No. 1.

**Quousque tande
m abutere, Catil
ABDEF 1865
*Quousque CAT***

FOUR-LINE PICA, No. 1.

Washington's
PRESID 165
Manufacture

FIVE LINE PICA, No. 1.

Enraptures
REPUBLIC 65
Harmonist

SEVEN-LINE PICA, No. 1.

manifest
MURIT

at Bruce's New-York Type-foundry, No, 13 Chambers-st, NEW-YORK.

GREAT-PRIMER, No. 2.

Quousque tandem abutere, Catilina,
patientia nostra? quamdiu nos eti-
am furor iste tuus eludet? quem ad
finem sese effrenata jactabit auda-
cia? nihilne te nocturnum præsi-
di-

ABCDE \$ 12345 £ ¹¹¹¹²³³⁵⁷₂₃₄₈₃₄₈₈₈
Quousque tandem abutere, CATIL

DOUBLE SMALL-PICA, No. 2.

Quousque tandem abutere,
Catilina, patientia nostra?
quamdiu nos etiam furor
iste tuus eludet? quem ad

ABCDEFGH \$ 12345 £
Quousque tandem ABUTE,

DOUBLE ENGLISH, No. 2.

Quousque tandem abutere, Catilina, pati-
entia nostra? quamdiu nos etiam furor iste

ABCDEFGH IJKLMN O P 1234567890
Quousque tandem abutere, CATILINA,

DOUBLE GREAT-PRIMER, No. 2.

Quousque tandem abutere, Catili-
na, patientia nostra? quamdiu nos

ABCDEFGH IJKLMN 12345
Quousque tandem abutere, CATIL

CANON, No. 2.

Quousque tandem abutere
Catilina, patientia nostra?

ABCEFGHIJ 1865

A new series of type
suitable for posters
cast by BRUCE,
September, 1868.

cast metal type
made by
BRUCE, 1868

This is
METAL
cheap type
BRUCE'S
1868.

Cast on a slanting body so that no letter overhangs: they are, therefore, as strong as Roman type.

Cast metal type
manufactured
by BRUCE, on
a slanting body
NEW-YORK.
1868.

PRINTING TYPES CAST BY GEORGE BRUCE'S SON & CO.,

TWO-LINE DIAMOND, No. 1. 12 A 18 B 10 M

**MATT. MORAVUS, FIRST PRINTER
IN GENOA, 1474.**

TWO-LINE AGATE, No. 1. 12 A 18 B 10 M

**SWEYNHEIM & PANNARTZ,
IN ROME, 1467.**

TWO-LINE MINION, No. 1. 12 A 18 B 10 M

**BALTHAZ. AZZOGUIDI
BOLOGNA, 1471.**

TWO-LINE BOURGEOIS, No. 1. 12 A 18 B 10 M

NUREMBERG, 1470

TWO-LINE PEARL, No. 1. 12 A 18 B 10 M

**J. VASQUEZ, FIRST PRINTER
IN TOLEDO, 1486.**

TWO-LINE NONPAREIL, No. 1. 12 A 18 B 10 M

**JOHN & THOS. BORCHARD,
IN HAMBURG, 1491.**

TWO-LINE BREVIER, No. 1. 12 A 18 B 10 M

**PHILIP DE LAVAGNA
IN MILAN, 1469.**

TWO-LINE LONG-PRIMER, No. 1. 12 A 18 B 10 M

GRENADA, 1497.

TWO-LINE SMALL-PICA, No. 1. 12 A 18 B 10 M

WINTERBERG, VIENNA, 1482.

TWO-LINE PICA, No. 1. 12 A 18 B 10 M

A PRESS, IN MEXICO, 1569.

TWO-LINE ENGLISH, No. 1. 12 A 18 B 10 M

A PRESS, IN LIMA, 1590.

TWO-LINE COLUMBIAN, No. 1. 12 A 18 B 10 M

CAMBRIDGE, MS. 1639

AT BRUCE'S NEW-YORK TYPE-FOUNDRY, 13 CHAMBERS-ST., NEW-YORK.

TWO-LINE DIAMOND, No. 2.

12¹/₂ 12¹/₂

ALDUS MANUTIUS, PRINTER, OF VENICE.
BORN, 1449. DIED, 1515.

TWO-LINE AGATE, No. 2.

12¹/₂ 12¹/₂

ALDUS, JUNIOR, SON OF PAUL.
BORN, 1547. DIED, 1597.

TWO-LINE MINION, No. 2.

12¹/₂ 12¹/₂

B. FRANKLIN, BORN 1706.

TWO-LINE PEARL, No. 2.

12¹/₂ 12¹/₂

PAUL MANUTIUS, 3RD SON OF ALDUS.
BORN, 1512. DIED, 1574.

TWO-LINE SONPAREIL, No. 2.

12¹/₂ 12¹/₂

JOHN BAPTIST BODONI, ITALY.
BORN, 1740. DIED, 1813.

TWO-LINE BREVIER, No. 2.

12¹/₂ 12¹/₂

FRANKLIN, DIED 1790.

TWO-LINE BOURGEOIS, No. 2.

12¹/₂ 12¹/₂

CHRISTIAN WECHEL, OF PARIS, DIED 1581.

TWO-LINE LONG-PRIMER, No. 2.

12¹/₂ 12¹/₂

JOHN FROBEN, OF BASLE.....DIED 1527.

TWO-LINE SMALL-PICA, No. 2.

12¹/₂ 12¹/₂

C. STANHOPE BORN 1753, DIED 1816.

TWO-LINE PICA, No. 2.

12¹/₂ 12¹/₂

THOS. C. HANSARD, DIED 1833.

TWO-LINE ENGLISH, No. 2.

12¹/₂ 12¹/₂

LUKE HANSARD, DIED 1828.

TWO-LINE DIAMOND, No. 3.

10.5
12.5

JOANNES SENSENSCHMIDT, FIRST PRINTER
IN NUREMBERG, 1470.

TWO-LINE PEARL, No. 4.

10.5
12.5

SAMUEL ZORBA AND RUBAN ELIEZER,
IN LISBON, 1489.

TWO-LINE NONPAREIL, No. 3.

10.5
12.5

JOHN FABRI & JOHN DE PETRO,
IN TURIN, 1474.

TWO-LINE MINION, No. 4.

10.5
12.5

A. PORTIGLIA, PARMA, 1472.

TWO-LINE BREVIER, No. 4.

10.5
12.5

U. ZELL, COLOGNE, 1467.

TWO-LINE PEARL, No. 3.

10.5
12.5

JOHANNES SNELL, FIRST PRINTER IN
STOCKHOLM, 1483.

TWO-LINE AGATE, No. 3.

10.5
12.5

M. DE LA TALLE AND B. SEGURA,
IN SEVILLE, 1477.

TWO-LINE MINION, No. 3.

10.5
12.5

GOTHOFRID. DE GHEMEN.
IN COPENHAGEN, 1493.

TWO-LINE BREVIER, No. 3.

10.5
12.5

SCHOBSE, MUNICH, 1500.

TWO-LINE BOURGEOIS, No. 3.

10.5
12.5

M. BRAND, LEIPSIC, 1481.

TWO-LINE SMALL-PICA, No. 3.

10.5
12.5

ALBERT PFISTER, BAMBERG, 1461.

TWO-LINE AGATE, No. 7.

10.5
12.5

BERNARD CENNINI AND SONS, FIRST PRINTERS IN FLORENCE. 1471.

TWO-LINE NONPAREIL, No. 7.

10.5
12.5

BERNARDUS RICHEL & BERTHOLDUS ROYDT, PRINTERS, BASLE, 1474

TWO-LINE MINION, No. 7.

10.5
12.5

FRATRES VITÆ COMMUNIS, PRINTERS, BRUSSELS, 1476.

TWO-LINE BREVIER, No. 7.

10.5
12.5

NICOLAUS SPINDELAER, PRINTER, BARCELONA, 1475.

TWO-LINE AGATE, No. 5. 7 1/2

CHRISTOPHER PLANTIN, ANTWERP,
"KING OF PRINTERS." 1514...1589.

TWO-LINE MINION, No. 5. 11 1/2

ALBT. DURER, ENGRAVER,
NUREMBERG. 1471...1528.

TWO-LINE NONPAREIL, No. 5. 12 1/2

PLANTIN HAD 3 OFFICES...AT
ANTWERP, LEYDEN, PARIS.

TWO-LINE BREVIER, No. 5. 13 1/2

WM. BULMER, PRINTER.
LONDON. 1757...1830.

TWO-LINE BOURGEOIS, No. 5. 14 1/2

JNO. BASKERVILLE, OF ENGLAND, PRINTER AND
TYPE-FOUNDER. BORN 1706. DIED 1775.

TWO-LINE LONG-PRIMER, No. 5. 15 1/2

WILLIAM CASLON, A TYPE-FOUNDER, OF
LONDON. BORN 1692. DIED 1766.

TWO-LINE SMALL-PICA, No. 5. 16 1/2

ALEXANDER WILSON, TYPE-FOUNDER,
GLASGOW, BORN 1714.

TWO-LINE PICA, No. 5. 18 1/2

THOS. RUDDIMAN, EDINBURGH.
BORN 1674. DIED 1754.

TWO-LINE ENGLISH, No. 5. 20 1/2

WM. BOWYER, JR. PRINTER,
LONDON, 1699...1777.

TWO-LINE PEARL, No. 6. 12 1/2

HANS HOLBEIN, OF HOLLAND,
ARTIST, AND WOOD ENGRAVER,
DIED 1552.

TWO-LINE NONPAREIL, No. 6. 12 1/2

ANTHONY KOBURGER,
NUREMBERG, CELEBRATED
PRINTER, DIED 1513.

TWO-LINE MINION, No. 6. 12 1/2

ANDREW FOULIS,
OF GLASGOW, PRINTER.
BORN 1712, DIED 1774.

TWO-LINE BREVIER, No. 6. 12 1/2

ROBERT FOULIS,
HIS BROTHER, BORN
1707, DIED 1776.

TWO-LINE BOURGEOIS, No. 6. 12 1/2

CLAUDE GARAMOND, OF PARIS,
CELEBRATED AS THE FATHER OF LETTER-
FOUNDERS, DIED 1561.

TWO-LINE LONG-PRIMER, No. 6. 12 1/2

THOS. BEWICK, OF ENGLAND, REVIVER
OF ENGRAVING ON WOOD. 1753...1828.

TWO-LINE SMALL-PICA, No. 6. 12 1/2

J. RIVINGTON, OF NEW-YORK, KING'S
PRINTER, DIED 1802.

TWO-LINE PICA, No. 6. 12 1/2

WM. BRADFORD, FIRST PRINTER
IN NEW-YORK CITY, 1693.

PRINTING TYPES CAST BY GEORGE BRUCE'S SON & CO.,

TWO-LINE DIAMOND CONDENSED, No. 3. $\frac{11}{16} \times \frac{1}{8}$

FRANÇOIS DIDOT, SYNDIC OF BOOKSELLERS, BORY, 1713.
WAS THE FIRST OF A FAMOUS LINE OF TYPE-FOUNDERS,
PRINTERS, PUBLISHERS AND PAPER-MAKERS.

TWO-LINE NONPAREIL CONDENSED, No. 3. $\frac{11}{16} \times \frac{1}{8}$

PIERRE FRANÇOIS DIDOT
WAS FAMOUS BOTH AS A PRINTER AND A
PAPER-MAKER. 1732.....1795.

TWO-LINE PEARL CONDENSED, No. 3. $\frac{11}{16} \times \frac{1}{8}$

FRANÇOIS AMBROISE DIDOT, CELEBRATED
TYPE-FOUNDER, AND ACCURATE PRINTER OF THE
CLASSICS, 1730...1804.

TWO-LINE BREVIER CONDENSED, No. 3. $\frac{11}{16} \times \frac{1}{8}$

HENRI DIDOT, TYPE-FOUNDER,
ABOUT 1800, CAST A FONT OF SEMI-
NONPAREIL BODY.

TWO-LINE LONG-PRIMER CONDENSED, No. 3. $\frac{11}{16} \times \frac{1}{8}$

S. L. DIDOT, SON OF PIERRE, A NOTABLE PAPER-MAKER IN 1790

TWO-LINE PICA CONDENSED, No. 3. $\frac{11}{16} \times \frac{1}{8}$

PIERRE DIDOT, SON OF FRANÇOIS, PRINTER, 1760..1853

TWO-LINE ENGLISH CONDENSED, No. 3. $\frac{11}{16} \times \frac{1}{8}$

FIRMIN DIDOT, PRINTER, SCHOLAR, PUBLICIST, 1764. 1836

TWO-LINE GREAT-PRIMER CONDENSED, No. 3. $\frac{11}{16} \times \frac{1}{8}$

A. FIRMIN DIDOT, BORN 1790. HYACINTHE, 1794

TWO-LINE BREVIER EXTRA-CONDENSED. $\frac{11}{16} \times \frac{1}{8}$

FIRMIN DIDOT FRÈRES, IN 1859, CONSUMED DAILY, IN THEIR PRINTING OFFICE 140 REAMS OF PAPER.

TWO-LINE PICA EXTRA-CONDENSED. $\frac{11}{16} \times \frac{1}{8}$

LOUIS ROBERT, OF FRANCE, IN 1798, MADE PAPER BY MACHINERY.

TWO-LINE PARAGON EXTRA-CONDENSED. $\frac{11}{16} \times \frac{1}{8}$

M. FOURDRINIER SPENT £60,000 ON PAPER MACHINES.

AT BRUCE'S NEW-YORK TYPE-FOUNDRY, NO. 13 CHAMBERS-ST., NEW-YORK.

TWO-LINE PEARL CONDENSED, No. 4. $\frac{12}{10} \frac{1}{10}$

LOUIS ELZEVR, OF LEYDEN, THE FOUNDER
OF AN ILLUSTRIOUS FAMILY OF SCHOLARS AND
PRINTERS. BORN 1540, DIED 1617.

TWO-LINE BREVIER CONDENSED, No. 4. $\frac{12}{10} \frac{1}{10}$

LOUIS ELZEVR II. IN 1590,
PRINTED AT THE HAGUE. HE
DIED THERE IN 1621.

TWO-LINE NONPAREIL CONDENSED, No. 4. $\frac{12}{10} \frac{1}{10}$

MATTHEUS ELZEVR,
SON OF, AND SUCCESSOR TO LOUIS OF
LEYDEN, DIED IN 1640.

TWO-LINE BOURGEOIS CONDENSED, No. 4. $\frac{12}{10} \frac{1}{10}$

G. ELZEVR OF LEYDEN, AND
JOOST OF UTRECHT,
WERE SONS OF 1ST LOUIS.

TWO-LINE LONG-PRIMER CONDENSED, No. 4. $\frac{12}{10} \frac{1}{10}$

BONAVENTURE ELZEVR AND ABRAHAM ELZEVR
WERE CO-PARTNERS IN 1626. BOTH DIED IN 1652.

TWO-LINE SMALL-PICA CONDENSED, No. 4. $\frac{12}{10} \frac{1}{10}$

JAN AND DANIEL ELZEVR SUCCEEDED TO THE
BUSINESS IN 1642.

TWO-LINE PICA CONDENSED, No. 4. $\frac{12}{10} \frac{1}{10}$

LOUIS III. AND DANIEL, HIS COUSIN, WERE
CO-PARTNERS, 1654-1670.

TWO-LINE ENGLISH CONDENSED, No. 2. $\frac{12}{10} \frac{1}{10}$

DANIEL ELZEVR DIED IN 1680.

TWO-LINE GREAT-PRIMER CONDENSED, No. 2. $\frac{12}{10} \frac{1}{10}$

THE ELZEVIRS...1213 BOOKS.

TWO-LINE DIAMOND CONDENSED, No. 2. 10. 1. 10.

HENRY STEPHENS, OF PARIS.
FIRST OF A FAMILY OF SCHOLARLY PRINTERS, WAS BORN 1460.
DIED 1520. COMMENCED TO PRINT IN 1502.

TWO-LINE PEARL CONDENSED, No. 2. 10. 2. 10.

CHARLES STEPHENS, SON OF HENRY.
PHYSICIAN AND SAVAN, BORN IN PARIS 1505, DIED 1564.

TWO-LINE BREVIER CONDENSED, No. 2. 10. 3. 10.

HENRY STEPHENS, II. DIED 1598.

TWO-LINE LONG-PRIMER CONDENSED, No. 2. 10. 4. 10.

ANTHONY STEPHENS, 1674.

TWO-LINE PEARL CONDENSED, No. 1. 10. 5. 10.

ROBERT STEPHENS, SON OF HENRY.
A GREAT SCHOLAR AND AUTHOR, WAS BORN IN PARIS
1503. DIED AT GENEVA, 1559.

TWO-LINE NONPAREIL CONDENSED, No. 2. 10. 6. 10.

ROBERT STEPHENS
PRINTED 11 EDITIONS OF THE BIBLE.

TWO-LINE BREVIER CONDENSED, No. 1. 10. 7. 10.

PAUL STEPHENS, DIED IN 1627.

TWO-LINE PICA CONDENSED, No. 2. 10. 8. 10.

A PRINTER 50 YEARS.

TWO-LINE COLUMBIAN CONDENSED. 10. 9. 10.

R. STEPHENS PRINTED 393 BOOKS.

FOUR-LINE PICA CONDENSED, No. 2. 10. 10. 10.

DISPATCH

FIVE-LINE PICA CONDENSED, No. 2. 10. 11. 10.

HERALD

SIX-LINE PICA CONDENSED, No. 2. 10. 12. 10.

REPUBLICAN.

EIGHT-LINE PICA CONDENSED, No. 2. 10. 13. 10.

DEMOCRAT.

AT BRUCE'S NEW-YORK TYPE-FOUNDRY, 13 CHAMBERS-STREET, NEW-YORK.

Printing Types cast by George Bruce & Co.,



DOUBLE SMALL-PICA SCRIPT.

See Specimen of
14, 15, 16, 17, 18, 19.

This Double Small-Pica Script, which has long been celebrated, was cut by George Bruce, and the first Patent under the Act of Congress, entitled "An Act in addition to an Act to promote the progress of the Useful Arts, and to repeal all acts and parts of acts heretofore made for that purpose," approved August 29, 1842, was granted to him for it, as a new design. A B C D E F G H I J K L M N O P Q R S T U V W X Y Z 1858

GREAT-PRIMER SCRIPT.

See Specimen of
14, 15, 16, 17, 18, 19.

We hold these truths to be self-evident; that all Men are created equal; that they are endowed by their Creator with certain unalienable Rights; that among these are Life, Liberty, and the pursuit of Happiness. That to secure these Rights, Governments are instituted among Men, deriving their just powers from the consent of the governed. That whenever any form of Government becomes destructive of these ends, it is the Right of the People to alter or to abolish it, and to institute new Government, laying its foundation on such principles.

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z 1858

ENGLISH SCRIPT.

See Specimen of
14, 15, 16, 17, 18, 19.

We hold these truths to be self-evident; that all Men are created equal; that they are endowed by their Creator with certain unalienable Rights; that among these are Life, Liberty, and the pursuit of Happiness. That to secure these Rights, Governments are instituted among Men, deriving

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z 1858

PICA SCRIPT.

See Specimen of
14, 15, 16, 17, 18, 19.

We hold these truths to be self-evident; that all Men are created equal; that they are endowed by their Creator with certain unalienable Rights; that among these are Life, Liberty, and the pursuit of Happiness; that to secure these Rights, Governments are instituted among Men, deriving their just powers from the consent of the governed; that whenever any form of Government becomes destructive

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z 1858

DOUBLE SMALL-PICA RUNNINHAND.

See Specimen of
14, 15, 16, 17, 18, 19.

In this impression we present a Specimen of our Double Small-Pica Runninhand, an imitation of Writing, intended to enable the Letter-Press Printer to execute Cards, Circulars, and many other Jobs, which for the want of Type of this character have heretofore been sent to the Lithographic and Copperplate Printers. Although the face of this type is at a very great angle, it is cast on a separate Body, the long letters being supported by a horn cast

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z 1858

at Bruce's New-York Type-foundry, No. 13 Chubb-st. New-York.

Printing Types cast by George Bruce's Son & Co.,



DOUBLE GREAT-PRIMER COPPERPLATE SCRIPT, No. 1.

10 x and 9 x
25 %

*Wishing to supply a Letter suitable for
Bill-heads, Vots, Drafts and Circulars, in which
A B C D E F G H I J K L M N O* 1861



DOUBLE GREAT-PRIMER COPPERPLATE SCRIPT, No. 2.

10 x and 9 x
25 %

*Perceiving that my Double Great-Primer
Copperplate Script is so great a favorite as to be
A B C D E F G H I J K L M N O*



CANON COPPERPLATE SCRIPT, No. 1.

10 x and 9 x
25 %

*This Copperplate Script
challenges admiration for its beauty.
A B C D E F G H* 1861



CANON COPPERPLATE SCRIPT, No. 2.

10 x and 9 x
25 %

*These plain capitals are une-
qualed, and with the same lower case
A B C D E F G H I J K*

at Bruce's New-York Type-foundry, Chambers-st., New-York.

Printing Types cast by George Truce's Lin & Co.



GREAT-PRIMER COPPERPLATE SCRIPT.

In form of
14, 15, 16, 17, 18.

The great success achieved by my Copperplate Script of Double Small-Pica size, patented Dec. 2, 1855, has induced me, to cut this Great-Primer letter, in a somewhat similar style, but I have deemed it advisable in this smaller size to omit ornamental flourishes. It will be found a very desirable letter for Circulars, Invitations, Cards, and

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z & \$ 1234567890 L



DOUBLE SMALL-PICA COPPERPLATE SCRIPT.

In form of
14, 15, 16, 17, 18.

Its lively character, versatility of ornament, and perfect adaptation to every kind of Printing, will, it is hoped, make it a favorite in every Job Office. It may be used, ornamentally, with the

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z & \$ 1234567890 L



DOUBLE ENGLISH ITALIAN SCRIPT.

In form of
14, 15, 16, 17, 18.

Universal satisfaction having been expressed by the Letterpress Printers with my three sizes of Copperplate Script already presented to their attention, I have now

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z & \$ 1234567890 L

DOUBLE ENGLISH NOTARIAL.

In form of
14, 15, 16, 17, 18.

This new face smiles most benignly upon its brother types in the printing office, and is welcomed with "a happy new year!" as the first addition to their series for 1861.

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z & \$ 1234567890 L

DOUBLE SMALL-PICA ITALIAN SECRETARY.

In form of
14, 15, 16, 17, 18.

Another novelty presents itself to be noticed by the Typographic Fraternity, and, like the Calligraphic and Fonder's which I cast, has no learned letters. Geo. Truce &

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z & \$ 1234567890 L

at Truce's New York Type-Foundry, 15 Chambers-st.

Printing Types cast by George Bruce's Son & Co.,

GREAT-PRIMER SCRIPT, No. 2.

In Form of
16, 18, 19, &c.

It is expressly stipulated that the articles named in this Bill of Lading shall be at the risk of the owner, shipper, or consignee thereof, as soon as delivered from the tackle of the steamer in the aforesaid Port of New Orleans, and they shall be received by the Consignee thereof, package by package as so delivered, and if not taken away without

A B C D E F G H I J K L M N O P Q R S T U V W X 1865

DOUBLE SMALL-PICA SCRIPT, No. 2.

In Form of
16, 18, 19, &c.

Lumpsum money of the United States, to them in hand paid, by the said party of the second part, at or before the consignment and delivery of these presents, the receipt whereof is hereby acknowledged, and the said party of the second part, his heirs, executors and

A B C D E F G H I J K L M N O P Q R S T 1865

DOUBLE ENGLISH SCRIPT, No. 2.

In Form of
16, 18, 19, &c.

Sixty days after Sight, please Pay to the Order of Mr. George Bruce, Three hundred and two thousand eight hundred Dollars and sixty-five cents.

A B C D E F G H I J K L M N O P 1865

DOUBLE GREAT-PRIMER SCRIPT, No. 2.

In Form of
16, 18, 19, &c.

This is to Certify, that George Bruce is entitled to Forty-seven Shares in the Capital Stock of the New York and Liverpool

A B C D E F G H I J K L M N O P 1865

MERIDIAN SCRIPT, No. 2.

In Form of
16, 18, 19, &c.

Printing-presses, Ink, Sticks, Cases, Stones, &c. can be Bought of George Bruce, Type-founder, New York.

at Bruce's New-York Type-foundry, No. 13 Chambers-St., New-York.

Double Small-Prima Italian Script.

DOUBLE SMALL-PRIMA ITALIAN SCRIPT.

In Types of
14, 15, 16, 17.

Double Small-Prima Italian Script.

My dear Sir,

We have been the pleasure of writing to
you notice the great number of new *Double Small-Prima*
Types contained in this *Double Small-Prima* book, a different
ones that the beauty and quality of the articles will show
forth your liberal orders.

Yours very truly,

Wm. L. Cross & Co.

DOUBLE GREAT-PRIMA ITALIAN SCRIPT.

In Types of
18, 19, 20, 21.

The most complete assortment of *Double Great-Prima* in the World, always on hand at
Cross's New York Type Foundry, October, 1850.

MERIDIAN ITALIAN SCRIPT.

In Types of
22, 23, 24, 25.

Printers supplied with large or small *Meridian* for Cash only.
10 Chambers=Street, New-York, October, 1850.

MERIDIAN ORNAMENTED SCRIPT.

In Types of
26, 27, 28, 29.

Meridian Ornamented Script.

To Messrs. Dr. & Co. Bay to the State of
This is to Certify, 1850.

at Cross's New York Type Foundry, 10 Chambers=Street, New-York.

Printing Types cast by George Bruce's Son & Co

DOUBLE SMALL-PICA CALIGRAPH.

In Faces of
10, 12, 14, &c.

We hold these truths to be self-evident: that all Men are created equal: that they are endowed by their Creator with certain unalienable Rights; that among these are Life, Liberty, and the pursuit of Happiness. That to

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z 12 &

DOUBLE PICA CALIGRAPH.

In Faces of
10, 12, 14, &c.

We hold these truths to be self-evident: that all Men are created equal: that they are endowed with certain unalienable Rights; that among these are Life, Liberty, and the pursuit

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z 12 &

DOUBLE ENGLISH CALIGRAPH.

In Faces of
10, 12, 14, &c.

We hold these truths to be self-evident: that all Men are created equal: that they are endowed by their Creator with certain unalienable Rights; that among these are Life, Liberty, and the pursuit of Happiness. That to secure these Rights, Governments are instituted among Men deriving their just powers from the consent of the

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z 12 &

CANON CALIGRAPH.

In Faces of
10, 12, 14, &c.

We hold these truths to be self-evident: That all Men are created equal; that they are endowed by their Creator with certain unalienable Rights; that among these are Life, Liberty, and the pursuit of

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z 12 &

at Bruce's New-Best Typefoundry, No. 15 Chamber-st., New-York.

DOUBLE SMALL-PICA RONDE.

10 and 12
10 and 12

We hold these truths to be self-evident: that all Men are created equal: that they are endowed by their Creator with certain unalienable Rights; That among these are Life, Liberty, and the pursuit of Happiness. That to secure these Rights, Governments are instituted among Men, deriving their just powers from the consent of the governed.

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z S 1234 £

DOUBLE PICA RONDE.

10 and 12
10 and 12

We hold these truths to be self-evident: that all Men are created equal; that they are endowed by their Creator with certain unalienable Rights; that among these are Life, Liberty, and the pursuit of Happiness. That to secure these Rights, Governments are instituted among

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z S 1234 £

PICA SECRETARY.

10 and 12
10 and 12

We hold these truths to be self-evident: that all Men are created equal: that they are endowed by their Creator with certain unalienable Rights; that among these are Life, Liberty, and the pursuit of Happiness. That to secure these Rights, Governments are instituted among Men, deriving

A B C D E F G H I J K L M N O P Q R S 1234 £

ENGLISH SECRETARY.

10 and 12
10 and 12

We hold these truths to be self-evident: that all Men are created equal; that they are endowed by their Creator with certain unalienable Rights; that among these are Life, Liberty, and the pursuit of Happiness. That

A B C D E F G H I J K L M N O P Q R S 1234 £

GREAT-PRIMER SECRETARY.

10 and 12
10 and 12

We hold these truths to be self-evident: that all Men are created equal; that they are endowed by their Creator with certain unalienable Rights; that among these are Life, Liberty, and the pursuit of Happiness. That to secure these Rights, Governments are instituted among Men, deriving their just powers from the consent of the governed. That whenever any form of Government becomes

A B C D E F G H I J K L M N O P Q R S 1234 £

DOUBLE SMALL-PICA SECRETARY.

10 and 12
10 and 12

We hold these truths to be self-evident: that all Men are created equal: that they are endowed by their Creator with certain unalienable Rights; that among these are Life, Liberty, and the pursuit of Happiness. That to secure these Rights, Governments are instituted among Men, deriving their just powers from the consent

A B C D E F G H I J K L M N O P Q R S 1234 £

GREAT-PRIMER CIRCULAR.

In Sheet of
14, 28, 42, 56, &c.

NEW-YORK. April 30, 1867.

Messrs. *PRINTERS,*

We have the honor to present to the Trade this new style of letter, whose title indicates the use to which it will probably be put, and we believe will prove a valuable addition to Offices using founts of the writing character. As it is much easier read than Script, it will be found useful for Deeds, or other jobs in which considerable masses of type in the engrossing style are needed. It is offered for sale in founts of 14, 28, 56 lb., &c., at \$1.00 per lb. Hoping to be favored with your orders for the many new and useful Ornamental articles shown herein, we remain,

Your obedient Servants,

GEO. BRUCE'S SON & CO.

DOUBLE SMALL-PICA CIRCULAR.

In Sheet of
14, 28, 42, 56, &c.

We desire to call the attention of Newspaper Publishers to our new series of Large-faced Roman and Italic Type, from Agate to Brevier, shown on page 11. The first glance will show their general effect, and a critical examination will reveal their artistic merit. Indulging the hope that their clearness and beauty will induce many orders from the Newspaper Press of America, we have cast a large stock to respond promptly to their commands.

GEO. BRUCE'S SON & CO.,

No. 13 Chambers-st.

at Bruce's New-York Type-foundry, No. 13 Chambers-street, New-York.

PICA VENETIAN.

W & A
1867

Messrs. PRINTERS,

NEW-YORK, April 30, 1867.

No commendation is required on the part of the Type-founders, when they present new and really desirable articles to discerning and enterprising Printers; but it is sometimes necessary to inform their customers, which are the novelties among the great mass of fanciful articles that have been produced by the founder during the past twenty-five years. This face will claim the notice of Job Printers as a novelty which will commend itself in accordance with the present taste for semi-antiquated styles of letter.

GEO. BRUCE'S SON & CO.

LONG-PRIMER ITALIC HAIR-LINE.

W & A
1869

NEW-YORK, April, 1869.

An Italic Hair-line letter being one of the many fanciful styles that the PRINTERS have called for; this is produced, to work with the Long-Primer Engravers' Hair-line Roman shown on the preceding page. In connection with that font, which contains SMALL CAPITALS, it might be used for illustrated postcard works.

BRUCE'S NEW-YORK TYPE-FOUNDRY,
No. 18 Chambers-Street.

PICA ITALIC HAIR-LINE.

W & A
1859

NEW-YORK, Sept. 7, 1859.

Another article suitable for Merchants, Draughtsmen's and Bankers' Circulars in which but few lines are required.

BRUCE'S
NEW-YORK TYPE-FOUNDRY,
No. 18 Chambers St.

GREAT-PRIMER OLD STYLE ITALIC HAIR-LINE.

W & A
1868

NEW-YORK, January 1, 1868.

To TYPOGRAPHERS,

Improving on the ancient styles of Italic letters, we submit this modernised face for the approval of the Trade, in the belief that it will be suitable for Circulars, Cards and similar light Job work.

Our usual quality of metal will incur to the careful customer a fair amount of wear. We will be happy to receive orders for card fonts, or for circular fonts of 14 lb. and upwards.

Your Obt. Servts.

GEO. BRUCE'S SON & CO.

LONG-PRIMER MADISONIAN.

No. 1 & 2
14, 16, 18, 20, 22, 24

These types are all cast by steam-power from the Hard Metal peculiar to this Foundry. The unequalled rapidity in the process of casting enables these more durable types to be sold at the lowest prices of ordinary types for cash only.

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z 1859

GREAT-PRIMER MADISONIAN.

No. 3 & 4
14, 16, 18, 20, 22, 24

Many new varieties of Brass Rules with Ornamental Corners to fit every kind without justification on the outside; also 11 kinds of Brass Labor-saving Rule. 59

PICA MADISONIAN.

No. 5 & 6
14, 16, 18, 20, 22, 24

The Circular Quadrats which are cast in this Foundry will be found very useful in composing circular, curved and serpentine lines; they can be justified with Pica quads and quotations. — B. R. M. & Co. 1859

DOUBLE SMALL-PICA MADISONIAN.

No. 7 & 8
14, 16, 18, 20, 22, 24

Every Office should have Labor-saving Quotations, Labor-saving Leads, and also Metal Furniture.

DOUBLE GREAT-PRIMER MADISONIAN.

No. 9 & 10
14, 16, 18, 20, 22, 24

Superior Articles lately produced.

CANON MADISONIAN.

No. 11 & 12
14, 16, 18, 20, 22, 24

New-York Type-foundry

PICA PAINT-BRUSH.

No. 13 & 14
14, 16, 18, 20, 22, 24

The list in the beginning of this book gives the exact cost of the smallest fonts sold, informing Printers how much money should be remitted with their orders, as all sales are made for ACTUAL CASH ONLY. 1861

GREAT-PRIMER PAINT-BRUSH.

No. 15 & 16
14, 16, 18, 20, 22, 24

All packages of old type directed to this foundry should also have the name of the sender marked on them.

NEW-YORK, 1861.

DOUBLE SMALL-PICA PAINT-BRUSH.

No. 17 & 18
14, 16, 18, 20, 22, 24

BRUCE'S different Labor-Saving Rules justify with Pica, and have the sizes stamped on them.

ALL JOB OFFICES USE THEM.

at Bruce's, New-York Type-foundry, No. 13 Chambers-st. New-York.

BREVIER CONDENSED.

80 a and 20 A
3 1/2 in. 7 mm

JOHN GUTENBERG, one of the inventors of Printing, and most successful demonstrator of its utility, was born at Mentz, about 1400; experimented fruitlessly with types at Strasburg from 1424 to 1439; formed a partnership with John Fust of Mentz, 1440, for the printing of the Bible in 2 volumes, which was completed by Schöffer, Gutenberg's successor in the firm, 1465.

PICA CONDENSED, No. 1.

80 a and 20 A
3 1/2 in. 7 mm

PETER SCHÖFFER, copyist and illuminator, Letter-designer and Punch-cutter to John Gutenberg, and subsequently partner with, and successor to, J. Fust, was born 1430, and died 1502.

LONG-PRIMER CONDENSED, No. 2.

80 a and 20 A
3 1/2 in. 7 mm

COLOPHON to FIRST VOLUME OF GUTENBERG'S BIBLE.

Here ends the first part of the Bible or Old Testament, Illuminated, or Rubricated, and Bound by Henry Albech or Cremer, (in St. Bartholomew's day, A.D. 1456. Thanks be to God. Hallelujah!

PARAGON CONDENSED, No. 2.

80 a and 20 A
3 1/2 in. 7 mm

GUTENBERG'S BIBLE was sold at various prices, ranging from 12 guilders to 60 crowns unbound.

DOUBLE ENGLISH CONDENSED, No. 2.

80 a and 20 A
3 1/2 in. 7 mm

John Fust died in Paris, 1466. **CHURCH of SAINT VICTOR.**

DOUBLE GREAT-PRIMER CONDENSED, No. 2.

80 a and 20 A
3 1/2 in. 7 mm

Letters of Indulgence, 1454, **JOHN GUTENBERG.**

FIVE-LINE PICA EXTRA-CONDENSED.

80 a and 20 A
3 1/2 in. 7 mm

THE Mentz

LONG-PRIMER CONDENSED, No. 1.

80 a and 20 A
3 1/2 in. 7 mm

JOHN FUST, goldsmith and money-lender, of Mentz, Lent John Gutenberg 1,550 florins, for 5 years, securing it by mortgage on printing materials, and half profits of the Bible. Mortgage foreclosed, November 15, 1455.

ENGLISH CONDENSED.

80 a and 20 A
3 1/2 in. 7 mm

AN UNKNOWN PRINTER

of merit, never connected with Fust or Gutenberg, practised his art at Mentz, as early as 1454.

PICA CONDENSED, No. 2.

80 a and 20 A
3 1/2 in. 7 mm

COLOPHON to 2d VOLUME of GUTENBERG'S BIBLE.

This Book, Illuminated and Bound by Henry Cremer, Vicar of the Collegiate Church of St. Stephen at Mentz, was completed on the Feast of the Assumption of the blessed Virgin Mary. Thanks be to God. Hallelujah!

DOUBLE PICA CONDENSED, No. 2.

80 a and 20 A
3 1/2 in. 7 mm

Archbishop Adolphus pensioned **J. GUTENBERG** in 1465. He died Feb. 24, 1468.

SEVEN-LINE PICA EXTRA-CONDENSED.

80 a and 20 A
3 1/2 in. 7 mm

PSALTER.

Printing Types cast by GEORGE BRUCE'S SON & CO..

BREVIER EXTRA-CONDENSED.

The Wood-cuts of the **BIBLIA PAUPERUM**, and of some editions of the **SPECULUM SALUTIS**, or *Speculum Humanae Salvationis*, as it is sometimes called, were printed on one side only of the paper, and now appear of a dull brown color. *Vide Hudson Jones.*

Batavia p. 53, ed. Lond. Bat. 1508.

LONG-PRIMER EXTRA-CONDENSED.

THE TYPE WORK of the LATER EDITIONS of the **SPECULUM SALUTIS** still retains its black color, in marked contrast with the brown tint of the lines and letters engraved on wood. The mixing of oil with color was first used in printing by John Van Eyck of Bruges, 1413.

PICA EXTRA-CONDENSED.

TWO KINDS of INK AND TWO IMPRESSIONS WERE USED in printing the earlier books of Coster :

A thin fluid watery ink for the wood cuts, and a thick oily ink for the metal types. The accidental overlapping of the colors in printing proves both the double impression and the use of two kinds of ink.

NONPAREIL CONDENSED, No. 3.

PLAYING CARDS were the first merchantable fruits of Printing. Previously made by Stencil plates, they were cheapened by being engraved on wood, and printed under press. The manufacture of these cards is believed to have been a distinct trade in Holland and Germany before 1490.

LONG-PRIMER CONDENSED, No. 3.

CHILDREN'S ALPHABETS AND SCHOOL GRAMMARS Engraved and printed from solid wood plates or blocks, were the next product of the art. Leaves of Grammars printed before 1435, are in many European Libraries.

GREAT-PRIMER CONDENSED, No. 3.

LAURENS JANSZON COSTER,
of **HAARLEM**,
Printed the *Speculum Salutis*, &c.,
between 1428 and 1439.

BREVIER CONDENSED, No. 3.

PICTURES OF SAINTS AND RELIGIOUS SUBJECTS, with and without explanatory words, were engraved on wood and printed by monks, to counteract the evil tendencies of Playing Cards. A print of St. Christopher, dated 1423, is in existence.

PICA CONDENSED, No. 3.

THE PRINTING OF THE **SPECULUM SALUTIS** From moulded moveable type. (see page 50 of this book) was the next step in the art of Printing.

DOUBLE SMALL-PICA CONDENSED, No. 3.

COSTER was born in Haarlem about 1370, and died there in 1440.

DOUBLE ENGLISH CONDENSED, No. 3.

THE **HORARIUM**, Coster's first work, contains but 8 pages, and 9 lines to the page.

DOUBLE GREAT-PRIMER CONDENSED, No. 3.

The **LATIN DONATUS**. Haarlem, 1450.

CANON CONDENSED, No. 2.

TRACTATUS, Mentz, 1442.

at Bruce's New-York Type-foundry, No. 13 Chambers-street, NEW-YORK.

BREVIER TITLE CONDENSED.

10 a and 10 b
10 c, 10 d

COMPOSITION INKING ROLLERS FIRST MENTIONED
in the patent for printing machine, granted to Bacon and Donkin,
Nov. 23, 1812, in which the mixture of glue and treacle is
specially described. They claim the method of making
rollers, but not of mixing composition, which appears to have been
used for a long time before in the Staffordshire Potteries.

PICA TITLE CONDENSED.

10 a and 10 b
10 c, 10 d

THREE HUNDRED SHEETS PER DAY was the
performance of a German pressman in 1475. 300 or
600 impressions? White paper or Perfect?

LONG-PRIMER TITLE CONDENSED.

10 a and 10 b
10 c, 10 d

MELCHIOR of STANHEIM FOUNDED A PRINTING OFFICE
in 1472, at a cost of 702 florins, of which 73 florins
were paid for five printing presses.

GREAT-PRIMER TITLE CONDENSED.

10 a and 10 b
10 c, 10 d

EARL STANHOPE, IN 1798,
made a new Hand Press, all iron,
with platen as large as the bed.

DOUBLE SMALL-PICA TITLE CONDENSED.

10 a and 10 b
10 c, 10 d

TWO THOUSAND IMPRESSIONS, the day's work of a French
Printer in the 16th century.

DOUBLE ENGLISH CONDENSED, No. 1.

10 a and 10 b
10 c, 10 d

Inking Rollers, passing between bed and platen.
JONAS BOOTH & SONS, 1829.

DOUBLE PARAGON CONDENSED.

10 a and 10 b
10 c, 10 d

12 TOKENS, task of 1820 in New-York

CANON CONDENSED.

10 a and 10 b
10 c, 10 d

CYLINDER Press. A.D. 1813

FOUR-LINE PICA CONDENSED, No. 1.

10 a and 10 b
10 c, 10 d

Cylinder PRESS. 1813

TEN-LINE PICA CONDENSED.

10 a and 10 b
10 c, 10 d

SEVEN-LINE PICA CONDENSED.

10 a and 10 b
10 c, 10 d

Press Pres

at Bruce's New-York Type-foundry, No. 13 Chambers-street., NEW-YORK.

Printing Types cast by GEORGE BRUCE'S SON & CO.,

PEARL ALDINE.

WILLIAM CAXTON, FIRST ENGLISH PRINTER.

was born about 1392. Undertook to learn the art at Cologne, when he was nearly 25 years of age. Introduced printing in England, at Westminster, in 1477, and before his death, in 1491, had translated and printed not less than 2000 quarto pages.

BREVIER ALDINE.

THE GAME AND PLAYE OF THE CHESSE,
Translated out of the Frenche, and emprynted by me, William Caxton. Fynysshid the last day of Marche, the yer of our Lord God, a thousand foure hundred and lxxliij. 1474.

PICA ALDINE.

The RECUEYELL of the HISTORIES of TROYE, the first book printed in English by Caxton. Printed at Cologne, 1470.

NONPAREIL ALDINE.

AT 16 YEARS OF AGE WILLIAM CAXTON WAS APPRENTICED to Robert Large, mercer, of London; at 30 he left England for the Netherlands; at 52 he was appointed one of a special commission to make a treaty with the Netherlands, and for many years acted as English Consul.

LONG-PRIMER ALDINE.

CAXTON'S ENGLISH PRINTING OFFICE was in the precincts of Westminster Abbey, but not in the Chapel. He sold books in 1482, at the gate of the almonry.

GREAT-PRIMER ALDINE.

THE GOLDEN LEGENDE,
A book of 464 folios, is the best specimen of Caxton's Printing.

DOUBLE SMALL-PICA ALDINE.

THE DICTES AND SAYINGES of the Philosophers. Printed by Caxton, with date, 1477.

DOUBLE ENGLISH ALDINE.

Liber Festivalis. Folio. By WM. CAXTON,
A. D. 1483.

DOUBLE GREAT-PRIMER ALDINE.

WYNKYN DE WORDE,
the successor of Caxton, died 1534.

CANON ALDINE.

PYNSON, in 1498 first used
Roman types in England.

at Bruce's New-York Type-foundry, 13 Chambers-st., NEW-YORK.

SIX-LINE PICA ALDINE.

[3 a and 5 A, 31 lb, 8 oz.]

**Bruce's New-York
TYPE-FOUNDRY,
Established in 1813**

EIGHT-LINE PICA ALDINE.

[4 a and 4 A, 48 lb, 8 oz.]

**Cast in metal
BRUCE, N.Y.
April, 1867**

Printing Types cast by GEORGE BRUCE'S SON & CO.,

PEARL TITLE.

10 a and 10 s
2 1/2 x 1 1/2

STEREOTYPE PLATES FIRST MADE IN 1795,
by WILLIAM GED, a goldsmith, of Edinburgh. The process was kept secret.
His plates appear to have been well made, but they encountered
great opposition from
pressmen, and were rejected by the trade.

NONPAREIL TITLE, No. 2.

10 a and 10 s
2 1/2 x 1 1/2

STEREOTYPING, IN MOULDS OF CALCINED GYPSUM,
by immersing the mould in fluid type-metal, is the popular modern
process. It was perfected in 1802, by
Earl Stanhope, to whom typography is indebted for
many improvements.

NONPAREIL TITLE ROMAN, No. 1.

10 a and 10 s
2 1/2 x 1 1/2

STEREOTYPING IN CLAY
was suggested and imperfectly developed in 1830, by Brunel, of
England. He stereotyped a daily newspaper
column in 30 minutes.

BREVIER TITLE ROMAN, No. 1.

10 a and 10 s
2 1/2 x 1 1/2

ALSO ON BOURGEOIS BODY.

STEREOTYPING BY THE PAPER MACHÉ
process, by Genoux, Paris, 1829, and first used on
Nonpareil quarto dictionary of the French
Academy printed at Brussels.

LONG-PRIMER TITLE ROMAN, No. 1.

10 a and 10 s
2 1/2 x 1 1/2

ALSO ON SMALL-PICA BODY.

STEREOTYPING PRACTICALLY
Introduced into America, by D. & G.
Bruce, New-York, 1813.

PICA TITLE ROMAN, No. 1.

10 a and 10 s
2 1/2 x 1 1/2

THE LARGER CATECHISM,
the first book ever stereotyped in
America. John Watts & Co.,
New-York, June, 1813.

GREAT-PRIMER TITLE ROMAN, No. 1.

10 a and 10 s
2 1/2 x 1 1/2

THE FIRST AMERICAN STEREOTYPE BIBLE
was on Nonpareil type, and stereotyped by D. & G.
Bruce, New York. Dated, June, 1815.

GREAT-PRIMER TITLE ITALIC, No. 1.

10 a and 10 s
2 1/2 x 1 1/2

THE STEREOTYPE SHAVING MACHINE
was invented by David Bruce, New York, in 1814,
and first used on above mentioned Bible.

at Bruce's New-York Type-foundry, No. 13 Chambers-st., NEW-YORK.

AGATE TITLE.

10 a and 10 s
2 1/2 x 1 1/2

STEREOTYPE PLATES WERE MADE BY M. CAREZ, OF
France, in the year 1790.
His process was to make a mould by pressure in semi-fluid type metal,
and then to fill this mould or matrix with melted metal.
It found no favor from other printers.

MINDON TITLE.

10 a and 10 s
2 1/2 x 1 1/2

ELECTROTYPE PLATES FOR PRINTING
were made at the same time, without
mutual knowledge or concert, by Professor Jacobi,
of St. Petersburg, and J. C. Jordan, of
England, in 1839.

NONPAREIL TITLE ITALIC, No. 1.

10 a and 10 s
2 1/2 x 1 1/2

ALEXANDER M. TILLOCH, Editor of
Philosophical Magazine, assisted by M. FOULIN, printer to
the University of Glasgow, after many trials, made plates
in 1790, that gave impressions as good as types.

BREVIER TITLE ITALIC, No. 1.

10 a and 10 s
2 1/2 x 1 1/2

ALSO ON BOURGEOIS BODY.

FRANÇOIS IGNACE JOSEPH HOFFMANN,
of Alsace, in the latter part of the last
century, made Stereotype plates with a mould of
plaster, gum and starch. Feb. 16, 1792.

LONG-PRIMER TITLE ITALIC, No. 1.

10 a and 10 s
2 1/2 x 1 1/2

ALSO ON SMALL-PICA BODY.

M. GATTEAUX and M. JUFKY,
of France, made plates by pressing hard
metal types in a plate of lead, in 1795,
and casting therefrom.

PICA TITLE ITALIC, No. 1.

10 a and 10 s
2 1/2 x 1 1/2

THE NEW TESTAMENT
was first stereotyped in America by
D. & G. Bruce, of New York,
on Bourgeois, in 1814.

NONPAREIL TITLE ROMAN, No. 3.

61 x and 30 x
1 1/2 in. 7/16 in.

JOB PRINTING is as old as, if not older than, Book Printing. Forms of Letters of Indulgence, a half-sheet demy blank, bearing date 1454 and 1455, were printed in Mentz, but not by Gutenberg, Faust or Schöffer. Other works have been attributed to this unknown printer.

BREVIER TITLE ROMAN, No. 3.

61 x and 30 x
1 1/2 in. 7/16 in.

PRINTING in COLORED INKS was first shown in the Mentz Psalter of 1457 by Peter Schöffer. The initial Letter B (*Beatus ille vir*) was cut in two pieces, mortised to fit each other; each piece was inked separately; then the two were fitted together, and printed by one impression. Good register was unobtainable.

LONG-PRIMER TITLE ROMAN, No. 3.

61 x and 30 x
1 1/2 in. 7/16 in.

VERY LARGE TYPES, size not given, were made and used in 1540 by the famous Robert Stephens, of Paris, for printing the Decalogue, in the shape of a poster.

NONPAREIL TITLE ITALIC, No. 3.

61 x and 30 x
1 1/2 in. 7/16 in.

A PRINTED ALMANAC, or more properly a calendar, for 1457, was discovered by M. Fischer among a bundle of old accounts in the archives of Mentz. From the peculiarities of the type, it is supposed to have been done by Gutenberg.

BREVIER TITLE ITALIC, No. 3.

61 x and 30 x
1 1/2 in. 7/16 in.

LEADS for the WIDENING of LINES of TYPE, were first used by Peter Schöffer in an edition of Cicero, printed at Mentz in 1465. The invention of moveable matrices (and probably of iron or steel moulds), with many other improvements in typography, are also attributed to this skillful printer.

LONG-PRIMER TITLE ITALIC, No. 3.

61 x and 30 x
1 1/2 in. 7/16 in.

CHARLOTTE GUILLARD was the first notable female printer. She was in business for 50 years in Paris—from 1506 to 1556—and was celebrated for the correctness of her books.

PICA TITLE ITALIC, No. 3.

61 x and 30 x
1 1/2 in. 7/16 in.

CAPITAL LETTERS,

LITERÆ CAPITALES, or LITERÆ MAJUSCULÆ

were first used together, or in a body, as a text type, by the printers of Strasburg, Germany, about 1480.

NONPAREIL ENGRAVERS' ITALIC.

61 x and 30 x
1 1/2 in. 7/16 in.

ORNAMENTAL CAPITAL TYPES, LITERÆ FLORENTES, were first used together in display lines by Erhardus Ratdolt of Venice, 1477. He enjoys the honor of being the first to print in letters of gold, as may be seen in his edition of EUCLID, and SIMPLICIUS 1509, and SUMMONTIUS 1509.

LONG-PRIMER ENGRAVERS' ITALIC.

61 x and 30 x
1 1/2 in. 7/16 in.

PUBLISHING COSTLY BOOKS, in separate parts, was in vogue in 1539, in which year R. Stephens of Paris, printed and published the Hebrew Scriptures in 2 1/4 parts

BREVIER ENGRAVERS' ITALIC.

61 x and 30 x
1 1/2 in. 7/16 in.

GREEK TYPES OF CORRECT PROPORTION, were first made and used by some unknown German printers, at a monastery near Naples, in 1465. The First Greek Testament was printed by Froben at Basle, 1516. The works of Homer were printed in Italy in 1485.

PICA ENGRAVERS' ITALIC.

61 x and 30 x
1 1/2 in. 7/16 in.

FEMALE COMPOSITORS. Women were employed, and commended, as compositors, in Italy as early as 1481.

PEARL EXPANDED.

10 x 12
11 x 14

WILLEM JANSSEN BLAEW, OF AMSTERDAM, mathematical instrument maker, and assistant to the astronomer Tycho Bædæ, in 1601, made the first great improvement in the mechanism of hand presses, by using springs to give a quick return movement to the platen after impression.

He built nine presses for his own use, and named them after

THE NINE MUSES.

He was born in 1571, and died in 1638.

AGATE EXPANDED.

10 x 12
11 x 14

ALL HAND PRESSES MADE BEFORE 1790 WERE OF WOODEN FRAMES, IRON BEING USED ONLY WHERE ITS USE WAS UNAVOIDABLE.

THE BED WAS OF SLATE OR MARBLE; THE PLATEN OF HARD WOOD, AND BUT HALF THE SIZE OF THE BED. TWO IMPRESSIONS WERE NECESSARY TO PRINT A FULL SHEET. IRON PLATENS FIRST USED IN THE APOLLO AND ROWORTH PRESSES.

NONPAREIL EXPANDED.

10 x 12
11 x 14

IN 1798 EARL STANHOPE ENTIRELY RECONSTRUCTED THE HAND PRESS, but would take out no patent for this or any other of his many inventions. His press was the first that was built entirely of iron; the bar was attached to the near side of the frame; the power was applied by a connected series of compound levers that gave an increasing impression with a decreasing exertion of the pressman.

BREVIER EXPANDED.

10 x 12
11 x 14

THE RUTHVEN PRESS was patented by John Ruthven, Nov. 1, 1818. It was the first press in which the bed was stationary. The platen moved to and from the bed on friction rollers. The power was applied through compound levers working under the bed. It appears to have been the model for many features of the present valuable Adams Power Press.

LONG-PRIMER EXPANDED.

10 x 12
11 x 14

THE CLYMER PRESS was patented in England Nov. 1, 1817, by George Clymer, of Philadelphia. The bar was fastened to the off-side of the frame, and the power applied through a combination of 3 levers and a heavy counterpoise. They were much approved for heavy work.

PICA EXPANDED.

10 x 12
11 x 14

THE TREADWELL PRESS was patented in England January 25, 1820, by Daniel Treadwell, of the United States. The power was applied by a treadle working a weight and counterpoise.

A quick Press, but too bulky.

GREAT-PRIMER EXPANDED.

10 x 12
11 x 14

THE TUFT PRESS was once a favorite in the New-England States. Its peculiarity, the toggle-joint. Otis Tufts, Boston, patented 1831.

TWO-LINE PICA EXPANDED.

10 x 12
11 x 14

JNO. J. WELLS' PRESS,
PATENT FEB. 8, 1819.

at Bruce's New-York Type-foundry, No. 13 Chambers-st., New-York.

Nonpareil Antique Extended, No. 1. W.A. 18 1/2
15 1/2

**Circular Quads, Composing and
Shooting Sticks.
BRUCE, NEW-YORK, 1869.**

Long-Primer Antique Extended, No. 1. W.A. 18 1/2
15 1/2

**Brass Circles, Brass
Dashes, &c.
NEW-YORK, 1869.**

Pearl Antique Extended, No. 3. W.A. 18 1/2
15 1/2
EVERY DESCRIPTION OF PRINTING MATERIAL
SOLD AT 19 CHAMBERS-STREET, 1869.

Nonpareil Antique Extended, No. 2. W.A. 18 1/2
15 1/2
**BRASS & COMMON GALLEYS SOLD
AT 13 CHAMBERS-ST. 1869.**

Two-Line Pearl Antique Extended, No. 2. W.A. 18 1/2
15 1/2
**TYPE FURNISHED FROM
ALL FOUNDERS. 1869**

Brevier Antique Extended, No. 1. W.A. 18 1/2
15 1/2

**Printing Ink and Bronze
of all Manufacturers.
BRUCE, 1869.**

Pica Antique Extended, No. 1. W.A. 18 1/2
15 1/2

**Furniture of all
Sizes.
BRUCE, 1869.**

Pearl Antique Extended, No. 2. W.A. 18 1/2
15 1/2
**THE LARGEST STOCK OF PRINTING TYPES
IN AMERICA, BRUCE, 1869.**

Brevier Antique Extended, No. 2. W.A. 18 1/2
15 1/2
**ELECTROTYPED ORNAMENTS,
BRUCE, NEW-YORK, 1869.**

Two-Line Nonpareil Antique Extended, No. 2. W.A. 18 1/2
15 1/2
**PRINTING TYPES.
BRUCE, 1869.**

Two-Line Brevier Antique Extended, No. 2. W.A. 18 1/2
15 1/2

**GEORGE BRUCE'S SON & CO.,
NO. 13 CHAMBERS-ST.**

Two-Line Long-Primer Antique Extended, No. 2. W.A. 18 1/2
15 1/2

**GEO. BRUCE'S SON & CO.
13 CHAMBERS-ST.**

Two-Line Pica Antique Extended, No. 2. W.A. 18 1/2
15 1/2

TYPE-FOUNDERS. 13

Two-Line English Antique Extended, No. 2. W.A. 18 1/2
15 1/2

13 CHAMBERS-ST.

at Bruce's New-York Type-foundry, 13 Chambers-st., NEW-YORK.

NONPAREIL ANTIQUE, No. 1.

WILLIAM NICHOLSON, OF LONDON, in 1790,
was granted the first patent for a cylinder printing machine.
The press was never used, perhaps never perfected; but
the claims of the patent covered the most
indispensable features of printing
by cylinder pressure.

LONG-PRIMER ANTIQUE, No. 1.

ALSO ON SMALL-PICA BODY.

NAPIER'S IMPROVEMENTS
were: greater simplicity in construction;
the rising and falling of the cylinder;
improved grippers;
the double cylinder; accurate register; the
printing of both sides. His patents are
dated 1825 and 1830.

NONPAREIL ANTIQUE, No. 3.

WILLIAM NICHOLSON CLAIMED THE USE OF ROLLERS
for distributing ink, of bevelled type and grooved type, with methods of fastening them on a curved surface. He also claimed the entire
principle of printing by cylindrical pressure, in his patent of 1790.

NONPAREIL ANTIQUE, No. 2.

FREDERIC KÖNIG, A PRINTER OF SAXONY,
after repeated failures in attempts to accelerate the hand press, with the aid of
Messrs. BENSLEY and TAYLOR of London, and
ANDREW BAUER of Germany,
produced the first practicable cylinder press in 1811.

LONG-PRIMER ANTIQUE, No. 2.

FREDERIC KÖNIG AND ANDREW BAUER
returned to Germany in 1817, and established
a manufactory of Printing Presses at
OBERZELL.
They made drum cylinders for job work, double
cylinders and perfecting presses for newspapers.
König died in 1833.

BREVIER ANTIQUE, No. 1.

ALSO ON BOURGEOIS BODY.

D. NAPIER, OF LONDON, IN 1823,
so improved the cylinder machines previously in use,
that for many years after, both in Europe and
America, newspaper machines were
known as **Way-Fear presses.**

PICA ANTIQUE, No. 1.

MOSES S. BEACH, New York,
received an English patent in
1842 for a Rotary Press in which
dampened paper was fed
from a roll.

BREVIER ANTIQUE, No. 2.

KÖNIG'S PRESS WAS SET TO WORK
in April 1811, and then printed 3000 copies of one of the
signatures of a book. On the 28th of November, 1814,
the London Times was printed by this machine,
which was employed in that office for many years.

PICA ANTIQUE, No. 2.

BRIGHTLY AND DONKIN,
of Norwich, England,
received a patent Nov. 23, 1813, for a
rotary machine, said to be free
from all reciprocating movements.
The press was never used.

GREAT-PRIMER ANTIQUE, No. 2.

AUGUSTUS APPLGATH, of London, in 1853,
took out a patent for a Newspaper Printing Machine of
four impression cylinders.

PARAGON ANTIQUE.

ALSO ON GREAT-PRIMER BODY.

APPLGATH claimed that this press would print
at the rate of 12,000 perfect sheets per hour.

DOUBLE PICA ANTIQUE. (ALSO ON DOUBLE SMALL-PICA BODY.)

10 and 12 A
10 B.

**Buy Bruce's Brass Rule, which has Corners
to match every kind without justification
105 ORNAMENTAL CORNERS!**

DOUBLE PARAGON ANTIQUE. (ALSO ON DOUBLE GREAT-PRIMER BODY.)

10 and 12 A
10 B.

**Fonts of Labor-saving
QUOTATIONS 65**

FOUR-LINE PICA ANTIQUE.

10 and 12 A
10 B.

**Brass Circles &
ELLIPSES 32**

SIX-LINE PICA ANTIQUE.

10 and 12 A
10 B.

**35 circular
QUADS**

TEN-LINE PICA ANTIQUE.

10 and 12 A
10 B.

MEtal

PEARL ANTIQUE, No. 4.

10 x and 12 x
5 to 12 m

ITALIC TYPE WAS FIRST MADE BY ALDUS MANUTIVS of Venice, about the year 1500, for the exclusive use of which in Italy, he obtained a brief from Alexander VI. This neat letter was modelled after the hand-writing of Petrarch.

BREVIER ANTIQUE, No. 4.

10 x and 12 x
5 to 12 m

THE FIRST POLYGLOTT BIBLE

was printed at Genoa in 1516, under the supervision of Peter Paul Porrus. It contained Hebrew, Arabic, Chaldaic, Greek and Latin.

PICA ANTIQUE, No. 4.

10 x and 12 x
5 to 12 m

THE COMPLUTENSIAN

Polyglott of Cardinal Ximenes, was printed by Arnao Guillen de Brocar at Alcala, Spain. 1502-1514.

DOUBLE SMALL-PICA ANTIQUE, No. 2.

10 x and 12 x
10 to 12 m

ULRIC GERING,
first printer in France
40 years in Paris.
1470-1510.

DOUBLE GREAT-PRIMER ANTIQUE, No. 2.

12 x and 14 x
10 to 12 m

Yearly Almanacs first appeared
in the 16th CENTURY.

FOUR-LINE PICA ANTIQUE, No. 2.

12 x and 14 x
10 to 12 m

Zarot, Milan, 1470

SEVEN-LINE PICA ANTIQUE, No. 2.

10 x and 12 x
10 to 12 m

NINE-LINE PICA ANTIQUE, No. 2.

10 x and 12 x
10 to 12 m

IEP7 IN2

LONG-PRIMER CLARENDON CONDENSED. 10 a and 12 A
6 to 10 m

ENGRAVING ON COPPER,

Invented by Tommaso Finiguerra, a goldsmith of Florence,
about 1440.

Known in Germany, 1450. First dated Print 1461.

COLUMBIAN CLARENDON CONDENSED. 10 a and 11 A
6 to 10 m

MEZZOTINTO ENGRAVING,

said to be invented by Col. de Siegen, 1643;
improved by Prince Rupert in 1648.

PICA CLARENDON CONDENSED. 10 a and 12 A
6 to 8 m

ENGRAVING ON WOOD,

Supposed to have been introduced in Italy by
Marco Polo, the Chinese traveler, in 1300.

GREAT-PRIMER CLARENDON CONDENSED. 10 a and 12 A
6 to 10 m

AQUA-TINTA ENGRAVING,

Introduced by St. Non of France, in
the year 1662.

DOUBLE SMALL-PICA CLARENDON CONDENSED. 10 a and 12 A
6 to 8 m

ENGRAVING ON SOFT STEEL, Perkins and Heath, Phila., 1819

DOUBLE ENGLISH CLARENDON CONDENSED. 10 a and 11 A
12 to 14 m

CHIARO OSCURO PRINTS,

Invented by Ugo de Carpa, Italy, in the 16th Century.

DOUBLE GREAT-PRIMER CLARENDON CONDENSED. 10 a and 12 A
10 to 14 m

LITHOGRAPHY, Senefelder, of Munich, 1796.

MERIDIAN CLARENDON CONDENSED. 10 a and 7 A
10 to 12 m

PHOTOGRAPHY,

Niépce, 1814, and Daguerre, 1824.

CANON CLARENDON CONDENSED. 10 a and 8 A
10 to 12 m

PHOTO-LITHOGRAPHY,
M. Lemercier, of France, 1852.

at Bruce's New-York Type-foundry, No. 13 Chambers-street, NEW-YORK.

Printing Types cast by **GEORGE BRUCE'S SON & CO.,**

BREVIER CLARENDON.

10 p. and 10 s.
2 1/2 in. x 10

S. F. Ruggles, Boston, received a patent, Nov. 10, 1840, for a small job printing press of novel design, known as **THE RUGGLES PRINTING ENGINE.** In this press the position of Bed and Platen were reversed; the platen below and the bed above, with the face of the type pointing downward. Was a quick press, but objectionable for its reversion of the form.

PICA CLARENDON.

10 p. and 10 s.
2 1/2 in. x 10

A. Ramage, of Philadelphia, May, 1818, received a patent for an **IMPROVED HAND PRESS.** Popular for many years in the Middle States.

LONG-PRIMER CLARENDON.

10 p. and 10 s.
2 1/2 in. x 10

THE TYPE-REVOLVING PRINTING MACHINE, or Rotary Press, of R. Hoe & Co., patented in 1847, was first used on the Philadelphia Ledger in 1847, and on the London Times in 1858. As a fast Newspaper Press it has had no rival.

GREAT-PRIMER CLARENDON.

10 p. and 10 s.
2 1/2 in. x 10

S. NEWTON, of New-York, Feb. 28, 1833, patented a Double-Cylinder REGISTERING PRINTING PRESS.

DOUBLE SMALL-PICA CLARENDON.

10 p. and 10 s.
2 1/2 in. x 10

Isaac Adams, Boston, Patents POWER PRINTING PRESS. October 4, 1830, and March 2, 1836.

DOUBLE ENGLISH CLARENDON.

10 p. and 10 s.
2 1/2 in. x 10

Seth Adams, Boston, Patents PRINTING PRESS September 27th, A. D. 1844.

BREVIER ANTIQUE CONDENSED.

10 p. and 10 s.
2 1/2 in. x 10

JONAS BOOTH, Sen., and his sons James, Thomas, Jeremiah and Jonas, Jun., of New-York, were granted a patent, Sept. 1, 1829, for a POWER PRINTING MACHINE, WITH PLATEN IMPRESSION. It was the first power platen press made in this country. The rollers passed between the bed and platen.

PICA ANTIQUE CONDENSED.

10 p. and 10 s.
2 1/2 in. x 10

DEGENER & WEILER'S LIBERTY PRESS. Prize Medals awarded by the London Exhibition, 1862, and Paris Exposition, 1867.

LONG-PRIMER ANTIQUE CONDENSED.

10 p. and 10 s.
2 1/2 in. x 10

RICHARD M. HOE, of New-York, has received many patents; one is dated May, 1842, for an improved DOUBLE CYLINDER PRINTING MACHINE.

GREAT-PRIMER ANTIQUE CONDENSED.

10 p. and 10 s.
2 1/2 in. x 10

George P. Gordon, received his first patent August 5, 1851, for THE POPULAR FRANKLIN PRESS.

FOUR-LINE PICA ANTIQUE EXTRA-CONDENSED.

5 p. and 5 s.
1 1/2 in. x 5

Patent MUSIC TYPE. 1830.

SEVEN-LINE PICA ANTIQUE EXTRA-CONDENSED.

5 p. and 5 s.
1 1/2 in. x 5

FIVE-LINE PICA ANTIQUE EXTRA-CONDENSED.

5 p. and 5 s.
1 1/2 in. x 5

BLAnket. 8 SCrew. 3

at Bruce's New-York Type-Foundry, 13 Chambers-Street, NEW-YORK.

Printing Types cast by GEORGE BRUCE'S SON & CO.,

NONPAREIL, ANTIQUE CONDENSED, No. 2. 10 x and 12 x
1 1/2 in. 7/16 in.

H. Marinoni, of Paris, has invented a Printing Machine, NOUVELLE PRESSE A GRANDE VITESSE, which, he claims, prints perfect on both sides, 18,000 copies per hour. It is now, September, 1868, used in printing Le Petit Journal of Paris.

LONG-PRIMER ANTIQUE CONDENSED, No. 2. 10 x and 12 x
2 1/2 in. 13/16 in.

William H. Mitchell, of New-York, patented in 1853, 1854 and 1857,

MITCHELL'S TYPE-SETTING MACHINE.

It has been in use 14 years in a New-York printing office.

GREAT-PRIMER ANTIQUE CONDENSED, No. 2. 10 x and 12 x
3 1/2 in. 13/16 in.

J. Bramah, in 1785, patented THE HYDROSTATIC PRESS used by printers in 1829.

BREVIER ANTIQUE CONDENSED, No. 2. 10 x and 12 x
2 1/2 in. 13/16 in.

William Bullock, of Philadelphia, inventor of the machine known as THE BULLOCK PRESS, died 1868. This is the first press that successfully prints perfect on both sides from an endless roll of dampened paper.

PICA ANTIQUE CONDENSED, No. 2. 10 x and 12 x
2 1/2 in. 13/16 in.

David Bruce, Jr. patented March 17th, 1838, the model of all American and most European TYPE-CASTING MACHINES.

DOUBLE SMALL-PICA ANTIQUE CONDENSED, No. 2. 10 x and 12 x
3 1/2 in. 13/16 in.

D. Brewer, of Penn., patented April 22, 1796, a PAPER-RULING MACHINE.

DOUBLE ENGLISH ANTIQUE CONDENSED, No. 2. 10 x and 12 x
3 1/2 in. 13/16 in.

Lewis Francis, N. Y., June, 1864 and 1865, patent COMPOSITION ROLLERS.

DOUBLE GREAT-PRIMER ANTIQUE CONDENSED, No. 2. 10 x and 12 x
4 1/2 in. 13/16 in.

WASHINGTON PRESS, by S. Rust, May, 1821.

CANON ANTIQUE CONDENSED, No. 2. 10 x and 12 x
3 1/2 in. 13/16 in.

NEW MUSIC TYPE, Geo. Bruce, 1830.

FOUR-LINE PICA ANTIQUE CONDENSED, No. 2. 10 x and 12 x
3 1/2 in. 13/16 in.

AIR-BLAST, George Bruce, 1854.

EIGHT-LINE PICA ANTIQUE CONDENSED, No. 2. 10 x and 12 x
3 1/2 in. 13/16 in.

FIVE-LINE PICA ANTIQUE CONDENSED, No. 2. 10 x and 12 x
3 1/2 in. 13/16 in.

PAT. Script, G. BRUCE '42

at Bruce's New-York Type-foundry, No. 13 Chambers-st., NEW-YORK.

NONPAREIL GOTHIC, No. 4.

THE FOLLOWING STANDARD FOR BODIES OF TYPE

adopted by GEORGE BRUCE, in the year 1822, has been found very satisfactory
disturbing but little the sizes most used
and proportioning them all exactly. These are the number of ems
and decimal parts in a running foot:

Half Minion	253.98	English	63.49
Half Brevier	226.27	Columbian	56.50
Diamond	201.58	Great-Primer	50.33
Pearl	179.59	Paragon	44.89
Agate	160	Double Small-Pica	40
Nonpareil	142.54	Double Pica	35.63
Minion	126.29	Double English	31.74
Brevier	113.13	Double Columbian	28.58
Bourgeois	100.75	Double Great-Primer	25.19
Long-Primer	89.79	Double Paragon	22.44
Small-Pica	80	Meridian	20
Pica	71.27	Canon	17.81

LONG-PRIMER GOTHIC, No. 4.

BRUCE'S STANDARD FOR BODIES OF TYPE

is a Geometrical Progression, doubling every seventh size
in any part of the series. Each size is therefore 12.2462
per cent. smaller than the size following it.

BREVIER GOTHIC, No. 4.

THE NUMBER OF EMS IN A SQUARE FOOT

cast according to the foregoing standard, is as follows

Half Minion	64,507.95	English	4,031.74
Half Brevier	55,000	Columbian	3,200
Diamond	40,637.46	Great-Primer	2,539.84
Pearl	32,253.97	Paragon	2,015.87
Agate	28,600	Obt Small-Pica	1,600
Nonpareil	20,318.73	Double Pica	1,269.32
Minion	16,316.98	Double English	1,007.93
Brevier	12,800	Obt Columbian	800
Bourgeois	10,159.36	Obt Grt-Primer	634.96
Long-Primer	8,063.49	Double Paragon	503.96
Small-Pica	6,400	Meridian	400
Pica	5,079.68	Canon	317.48

PICA GOTHIC, No. 4.

THE FRENCH STANDARD.

Body one is the 72nd part of the old French
inch. The French foot was equal to
12.7862 American inches.

GREAT-PRIMER GOTHIC, No. 4.

BOOK & NEWSPAPER TYPE

weigh about 40 pounds to the square foot, and require 60 pounds
to set that up.

DOUBLE PICA GOTHIC, No. 4.

AMERICAN TYPE

are cast 92 hundredths of an inch in height.

NONPAREIL GOTHIC, No. 1.

OUR MUSIC TYPE IS CHEAP AND IS VERY EASILY COMPOSED

BREVIER GOTHIC.

BRASS RULE BORDERS WITH CORNERS.

TWO-LINE NONPAREIL GOTHIC.

MANY NEW FANCY FONTS.

TWO-LINE PICA GOTHIC.

COLORED INK.

NONPAREIL GOTHIC, No. 2.

PRESS MATERIALS OF ALL MANUFACTURERS

TWO-LINE PEARL GOTHIC.

CASES, CHASES & STANDS, ON HAND

TWO-LINE BREVIER GOTHIC.

CIRCULAR QUADRATS

TWO-LINE GREAT-PRIMER GOTHIC.

GOOD INK

FOUR-LINE PICA GOTHIC.

CORNER QUADS

at Bruce's New-York Type-Foundry, 13 Chambers-Street, NEW-YORK.

Printing Types cast by **GEORGE BRUCE'S SON & CO.**

NONPAREIL CELTIC.

10 a and 12 a
2 1/2 x 3/4

LABOR-SAVING SLUGS,

Nonpareil and Pica thickness, and cast in lengths of 4 to 22 Pica ems, with their lengths stamped on them, sold in fonts of not less than 25 lb. each at 40 cents a pound.

GEORGE BRUCE'S SON & CO., NEW-YORK, 1868

LONG-PRIMER CELTIC.

10 a and 12 a
2 1/2 x 3/4

ELECTROTYPING

of Heads for Newspapers, Cuts and small jobs, done on metal bodies in a superior manner.

13 CHAMBERS-ST., NEW-YORK.

BREVIER CELTIC.

10 a and 12 a
2 1/2 x 3/4

LABOR-SAVING LEADS,

6 to Pica and 4 to Pica, varying in length from 4 to 22 Pica ems, with their length stamped on them, sold in fonts of not less than 25 lb. each at 45 cents a pound.

BRUCE, 13 CHAMBERS-STREET, 1868.

PICA CELTIC.

10 a and 12 a
2 1/2 x 3/4

BORDERS,

Combination or single piece and corner, furnished though not shown in this specimen.

BRUCE, NEW-YORK, 1868.

GREAT-PRIMER CELTIC.

10 a and 12 a
2 1/2 x 3/4

ORNAMENTAL DASHES,

Braces, Chess type, Checker type, Astronomical, Mathematical and Medical Signs.

BRUCE, 13 CHAMBERS-STREET, 1868.

DOUBLE PICA CELTIC.

10 a and 12 a
2 1/2 x 3/4

ELECTROTYPED ORNAMENTS

In great variety furnished from all the different foundries.

BRUCE, NEW-YORK, 1868.

BREVIER EXTENDED RUNC.

10 a and 12 a
2 1/2 x 3/4

BRASS PRINTING MATERIALS:

Such as Rule, Labor-Saving Rule, Dashes, Circles, Ellipses, Common Galleys, Proof Galleys, and Shooting-Sticks, constantly on hand, and for sale by

GEORGE BRUCE'S SON & CO.,

Type-founders, No. 13 Chambers-street, New-York.

LONG-PRIMER EXTENDED RUNC.

10 a and 12 a
2 1/2 x 3/4

NEWSPAPER AND BOOK PRINTING INK

of all qualities, also Colored Printing Inks of all the various shades and tints, kept on hand by

GEORGE BRUCE'S SON & CO.,

No. 13 Chambers-st., N-Y.

PICA EXTENDED RUNC.

10 a and 12 a
2 1/2 x 3/4

PRINTING PRESSES,

Hand, Cylinder, or for Jobbing, furnished at manufacturers'

CASH PRICES,

at No. 13 Chambers-st., N-Y.

GREAT-PRIMER EXTENDED RUNC.

10 a and 12 a
2 1/2 x 3/4

WOOD TYPE,

Cases, Stands, Galleys and

Cabinets, furnished at

BRUCE'S FOUNDRY.

at Bruce's New-York Type-foundry, No. 13 Chambers-street, NEW-YORK.

BREVIER GOTHIC CONDENSED. 10 A. 1 1/2 to 3 mm
ALL STYLES OF CYLINDER AND PLATEN PRESSES FURNISHED TO
ORDER, AT BRUCE'S NEW-YORK TYPE-FOUNDRY.

TWO-LINE NONPAREIL GOTHIC CONDENSED. 10 A. 1 1/2 to 3 mm
A LARGE ASSORTMENT OF NEW FANCY FONTS
ON HAND, AT BRUCE'S TYPE-FOUNDRY.

PARAGON GOTHIC CONDENSED. 10 A. and 12 A. 1 1/2 to 3 mm
Try our labor-saving Brass Rule,
BRUCE, NEW-YORK, 1868.

DOUBLE GREAT-PRIMER GOTHIC CONDENSED. 10 A. and 12 A. 1 1/2 to 3 mm
Circular Quadrats
BRUCE, 1868.

SIX-LINE PICA GOTHIC CONDENSED. 6 A. and 8 A. 1 1/2 to 3 mm
Leads 13

TWELVE-LINE PICA GOTHIC CONDENSED. 6 A. and 8 A. 1 1/2 to 3 mm
Gothic 13

TWO-LINE PEARL GOTHIC CONDENSED. 10 A. 1 1/2 to 3 mm
ALL THE LATEST NOVELTIES IN PRINTING MATERIALS SOLD
AT BRUCE'S NEW-YORK TYPE-FOUNDRY.

TWO-LINE BREVIER GOTHIC CONDENSED. 10 A. 1 1/2 to 3 mm
WE MANUFACTURE ALL OUR TYPE
FROM SUPERIOR HARD METAL.

DOUBLE PICA GOTHIC CONDENSED. 10 A. and 12 A. 1 1/2 to 3 mm
New Modern Old Styles
FOR SALE, 1869.

FOUR-LINE PICA GOTHIC CONDENSED. 6 A. and 8 A. 1 1/2 to 3 mm
Journal Metal
SOLD 1869

EIGHT-LINE PICA GOTHIC CONDENSED. 6 A. and 8 A. 1 1/2 to 3 mm
Type 6

Printing Types cast by GEORGE BRUCE'S SON & CO.,

NONPAREIL GOTHIC CONDENSED, No. 2. 10 x and 12 x
8 1/2 to 12

BRUCE'S NEW-YORK TYPE-FOUNDRY

furnishes every description of article and material used in a printing office at the
LOWEST RATES FOR CASH.
Office, No. 13 Chambers-street, New-York.

LONG-PRIMER GOTHIC CONDENSED, No. 2. 10 x and 12 x
8 1/2 to 12

BRASS RULE WITH CORNERS TO MATCH,
Brass Common and Proof Galleys, Brass Labor-saving
Rule, Brass Circles, Brass Dashes, &c.,
FOR SALE AT GEORGE BRUCE'S SON & CO'S.

GREAT-PRIMER GOTHIC CONDENSED, No. 2. 10 x and 12 x
8 1/2 to 12

TYPE FROM ALL FOUNDRIES
furnished to order by
GEORGE BRUCE'S SON & CO.

DOUBLE ENGLISH GOTHIC CONDENSED, No. 2. 10 x and 12 x
8 1/2 to 12

ELECTROTYPING
light type-metal bodies.

BREVIER GOTHIC CONDENSED, No. 2. 10 x and 12 x
8 1/2 to 12

GEORGE BRUCE'S SON & CO.,

at Bruce's New-York Type-foundry, No. 13 Chambers-st., New-York,
offer for sale the
LARGEST STOCK OF PRINTING TYPES IN AMERICA.

PICA GOTHIC CONDENSED, No. 2. 10 x and 12 x
8 1/2 to 12

PRINTING PRESSES,
Chases, Rollers, Imposing Stones, Cases, and
Composing Sticks, on hand at
No. 13 CHAMBERS-STREET, NEW-YORK.

DOUBLE SMALL-PICA GOTHIC CONDENSED, No. 2. 10 x and 12 x
8 1/2 to 12

PRINTING INK:
News, Book, Job and Colored,
FROM ALL MAKERS.

DOUBLE GREAT-PRIMER GOTHIC CONDENSED, No. 2. 10 x and 12 x
8 1/2 to 12

WOOD TYPE
of all manufacturers

CANON GOTHIC CONDENSED, No. 2. 10 x and 12 x
8 1/2 to 12

BRUCE'S NEW-YORK TYPE-FOUNDRY,
13 Chambers-street.

FOUR-LINE PICA GOTHIC CONDENSED, No. 2. 10 x and 12 x
8 1/2 to 12

GEORGE BRUCE'S SON & CO.,
Type-founders, 13 Chambers-st.

at Bruce's New-York Type-foundry, No. 13 Chambers-street, NEW-YORK.

Printing Types cast by GEORGE BRUCE'S SON & CO.,

BREVIER ANTIQUE EXTRA CONDENSED. 10 a and 12 a

We manufacture Electrotypes of eighteen different sizes of Paris Exposition Medals for 1867, specimens of which may be seen in the 2d Supplement to the Abridged Specimen, issued January, 1868, from
BRUCE'S NEW-YORK TYPE-FOUNDRY, 13 CHAMBERS-ST., NEW-YORK.

LONG-PRIMER ANTIQUE EXTRA CONDENSED. 10 a and 12 a

The attention of Printers is solicited to the specimens of Initial Letters shown in this book, in the belief that the wants of the trade will be supplied.

GEORGE BRUCE'S SON & CO, TYPE-FOUNDERS, NEW-YORK, 1869.

PICA ANTIQUE EXTRA CONDENSED. 10 a and 12 a

The beauty and design of our Dollar, Share and Number Marks, require no recommendation.

BRUCE'S NEW-YORK TYPE-FOUNDRY, 1869.

GREAT-PRIMER ANTIQUE EXTRA CONDENSED. 10 a and 12 a

A large assortment of United States, State and Foreign Coats-of-Arms for sale at
BRUCE'S NEW-YORK TYPE-FOUNDRY, 1869.

DOUBLE SMALL-PICA ANTIQUE EXTRA CONDENSED. 10 a and 12 a

We have on hand a large stock of all our well known Script fonts.
BRUCE, 13 CHAMBERS-ST., 1869.

DOUBLE ENGLISH ANTIQUE EXTRA CONDENSED. 10 a and 12 a

We make Circles and Ellipses
BRUCE, NEW-YORK, 1869.

DOUBLE PARAGON ANTIQUE EXTRA CONDENSED. 10 a and 12 a

Every article necessary to
BRUCE, NEW-YORK, 186

CASON ANTIQUE EXTRA CONDENSED. 10 a and 12 a

An entirely new design of type, see our Ray Shaded.
GEORGE BRUCE'S SON & CO., 1869.

TWO-LINE NONPAREIL ANTIQUE CONDENSED, No. 3. 10 a and 12 a

ALL KINDS OF PRESS ROOM MATERIALS. 1869

TWO-LINE PICA ANTIQUE CONDENSED, No. 3. 10 a and 12 a

DICTIONARY ACCENTS, 1869

TWO-LINE LONG-PRIMER ANTIQUE CONDENSED, No. 3. 10 a and 12 a

LABOR-SAVING QUOTATIONS 1869

TWO-LINE GREAT-PRIMER ANTIQUE CONDENSED, No. 3. 10 a and 12 a

INK FOR SALE, 1869.

FOUR-LINE PICA ANTIQUE CONDENSED, No. 3. 10 a and 12 a

COMBINATION BORDERS. 1869.

at Bruce's New-York Type-foundry, No. 13 Chambers-st., NEW-YORK.

TWO-LINE BOURGEOIS GRECIAN. ¹²/₁₀
ALL KINDS OF ELECTROTYPED ORNAMENTS ON HAND, 65

TWO-LINE PICA GRECIAN. ¹²/₁₀
LABOR-SAVING QUOTATIONS & LEADS

TWO-LINE PEARL ITALIAN. ¹²/₁₀
AN APPOINTMENT BY THE PRESIDENT

TWO-LINE MINION ITALIAN. ¹²/₁₀
GENERAL MONTGOMERY

TWO-LINE BREVIER ITALIAN. ¹²/₁₀
ADMITTANCE FREE

TWO-LINE SMALL-PICA ITALIAN. ¹²/₁₀
SOUTH AMERICA

TWO-LINE GREAT-PRIMER ITALIAN. ¹²/₁₀
DOMICILE

FIVE-LINE PICA ITALIAN. ¹²/₁₀
BOAT

SEVEN LINE PICA ITALIAN. ¹²/₁₀
THE

TWO-LINE GREAT-PRIMER GRECIAN. ¹²/₁₀
WASHINGTON PRESS, '53

FOUR-LINE PICA GRECIAN. ¹²/₁₀
AMERICAN TYPES

FIVE-LINE PICA GRECIAN. ¹²/₁₀
ORNAMENTED

SEVEN-LINE PICA GRECIAN. ¹²/₁₀
PRESIDENT

TEN-LINE PICA GRECIAN. ¹²/₁₀
MARCH

TWELVE-LINE PICA GRECIAN. ¹²/₁₀
CHAIR

Printing Types cast by GEORGE BRUCE'S SON & CO.,

NONPAREIL RUNC.

20 a and 20 b
4 1/2 x 6 1/2

WOOD in the form of tablets was in use for the purpose of writing before the days of HOMER: see Iliad vi. ver. 168. Wooden tablets, at first plain and afterwards coated with wax of various colors or chalk, were in ordinary use among the ROMANS. Tablets of wood were used for the laws of the EMPIRE in the 4th century.

LONG-PRIMER RUNC.

20 a and 20 b
4 1/2 x 6 1/2

VARRO says that the practice of writing on papyrus was first introduced into EGYPT in the reign of Alexander the Great, but, Sir J. G. WILKINSON states that the style of hieroglyphic found on some papyrus, corresponds with the age of CHEOPS, say B. C. 1082.

BREVIER RUNC.

20 a and 20 b
4 1/2 x 6 1/2

In CHINA, letters appear to have been painted on linen and silk before the discovery of paper. Specimens of hieroglyphical writing on linen have been found within EGYPTIAN mummy cases, B. C. 2000.

PICA RUNC.

20 a and 20 b
4 1/2 x 6 1/2

Parchment is said to have been invented by EUMENES of Pergamus, the founder of the celebrated library at that place about 190 B.C. Cotton paper, an eastern invention, was used in the 9th century.

GREAT-PRIMER RUNC.

20 a and 20 b
4 1/2 x 6 1/2

MONTFAUCON was unable, in a diligent search through Italy and France, to find a leaf of linen paper dated anterior to 1270.

PARAGON RUNC.

20 a and 20 b
4 1/2 x 6 1/2

The first paper mill in ENGLAND was erected at Hertford, in the reign of Henry VII. by JOHN TATE the younger.

DOUBLE PICA RUNC.

20 a and 20 b
4 1/2 x 6 1/2

Parchment paper was invented in Paris by FIGUIER AND POUMARÈDE, 1846

CANON RUNC.

20 a and 20 b
4 1/2 x 6 1/2

Paper Hangings were made in HOLLAND & SPAIN about 1555

at Bruce's New-York Type-foundry, No. 13 Chambers-st., NEW-YORK.

PRINTING TYPES CAST BY GEORGE BRUCE'S SON & CO.,

BREVIEW RUNIC, No. 2.

10 A.
10 B.

THE ORIGINAL AND GROWTH OF PRINTING, WHEREIN
IS ALSO DEMONSTRATED THAT PRINTING APPER-
TAINETH TO THE PREROGATIVE ROYAL; AND
IS A FLOWER OF THE CROWN OF ENGLAND. COLLECTED
OUT OF HISTORY AND THE RECORDS OF THIS
KINGDOME.

RICHARD ATKYNS, 1664.

TWO-LINE PEARL RUNIC, No. 2.

10 A.
10 B.

AN HISTORICAL ACCOUNT OF THE
SUBSTANCES WHICH HAVE BEEN USED TO
DESCRIBE EVENTS AND TO
CONVEY IDEAS FROM THE EARLIEST DATE
TO THE INVENTION OF PAPER.
MATTHIAS KOOPS, 1800.

TWO-LINE NONPAREIL RUNIC, No. 2.

10 A.
10 B.

ESSAI SUR L'ORIGINE DE LA GRAVURE EN TAILLE-DOUCE ET SUR LA
CONNOISSANCE DES ESTAMPES DE 15 ET 16 SIÈCLES.
JANSEN, 1808.

TWO-LINE BREVIEW RUNIC, No. 2.

10 A.
10 B.

UEBER DIE GESCHICHTE DER ERFINDUNG DER
BUCHDRUCKERKUNST.
J. G. J. BREITKOPF, 1779.

TWO-LINE LONG-PRIMER RUNIC, No. 2.

10 A.
10 B.

A DISSERTATION CONCERNING THE ORIGIN OF
PRINTING IN ENGLAND.
CONYERS MIDDLETON, 1740.

TWO-LINE PICA RUNIC, No. 2.

10 A.
10 B.

L'ORIGINE DE L'IMPRIMERIE DE PARIS.
ANDRÉ CHEVILLIER, 1694.

TWO-LINE GREAT-PRIMER RUNIC, No. 2.

10 A.
10 B.

VINDICIÆ TYPOGRAPHICÆ.
J. D. SCHŒPFLIN, 1760.

AT BRUCE'S NEW-YORK TYPE-FOUNDRY, No. 13 CHAMBERS-ST., NEW-YORK.

Printing Types cast by **GEORGE BRUCE'S SON & CO.,**

NONPAREIL EXTENDED. 12A
15 16.
**THE FIRST PRINTED BIBLE WAS BY
GUTTENBERG, BEFORE 1456.**

BREVIER EXTENDED. 12A
15 16.
**IT WAS A DEMY FOLIO OF 2 VOLUMES
OF 1282 PAGES.**

TWO-LINE PEARL EXTENDED. 12A
15 16.
**EACH PAGE HAS 2 COLUMNS
OF 42 LINES.**

NONPAREIL TITLE EXPANDED. 12A
15 16.
COVERDALE'S BIBLE.
The First Bible in English, supposed to have been
printed in Zurich by
CHRISTOPHER FROSCHOVER,
and published October 4, 1535.

LONG-PRIMER TITLE EXPANDED. 12A
15 16.
[THE BISHOPS' BIBLE,
so called because
eight of the fourteen translators
were bishops, was printed by
RICHARD JUGGE,
London, 1568.

BREVIER TITLE EXPANDED. 12A
15 16.
THE BREECHES BIBLE,
So called from its rendering of aprons
as breeches, Gen. iii. 7, printed in
London by
CHRISTOPHER BARKER, 1578.

PICA TITLE EXPANDED. 12A
15 16.
ROMAN CATHOLIC
authorized version of
Testaments, first printed:
New, at **RHEIMS, 1582;**
Old, at **DOUAY, 1609-10.**

GREAT-PRIMER TITLE EXPANDED. 12A
15 16.
KING JAMES'S BIBLE,
The present accepted Protestant version,
was printed by
ROBERT BARKER, LONDON, 1611.

DOUBLE PICA TITLE EXTENDED. 12A
15 16.
THE BIBLE
first stereotyped in
HOLLAND, 1711.

at Bruce's New-York Type-Foundry, 13 Chambers-Street.

Printing Types cast by GEORGE BRUCE'S SON & CO.,

FOUR-LINE PICA ELONGATED ITALIC.

10 a and 5 A

*These Fonts are
suitable for Show Bills and
Posters, and are cast on a
SLANTING BODY
at No. 13 Chambers-st.*

SEVEN-LINE PICA ELONGATED ITALIC.

4 a and 4 A 31 lb.

*BRUCE'S SON & CO.
Type-founders,
December,—1868.*

at Bruce's New-York Type-Foundry, No. 13 Chambers-street, NEW-YORK.

*A NEW STYLE OF TYPE
CAST ON SLANTING BODY
AT 13 CHAMBERS-ST.*

*TO WORK WITH
TYPE ON PAGE 77.*

*GEO. BRUCE'S SON & CO.
NEW-YORK, DEC. 1868.*

NONPAREIL SHADED, No. 1. 10 1/2
10 1/2
THE GREAT SATURDAY SHOW HAS JUST OPENED

BREVIER ORNAMENTED, No. 1. 10 1/2
10 1/2
1234 VARIETIES OF PRINTING-TYPES

BREVIER SHADED, No. 1. 10 1/2
10 1/2
THE FAIR OF THE AMERICAN INSTITUTE

BREVIER SHADED, No. 2. 10 1/2
10 1/2
NEW-YORK STARTERD APRIL 22, 1866.

TWO-LINE PEARL ORNAMENTED, No. 1. 10 1/2
10 1/2
THE OLD FELLOWS AND FREE MASON'S

TWO-LINE PEARL ORNAMENTED, No. 2. 10 1/2
10 1/2
CAST BY STEAM POWER

TWO-LINE PEARL ORNAMENTED, No. 4. 10 1/2
10 1/2
CAST BY GEORGE BRUCE

TWO-LINE PEARL ORNAMENTED, No. 5. 10 1/2
10 1/2
AT 13 CHAMBERS-STREET, NEW-YORK

TWO-LINE PEARL SHADED, No. 2. 10 1/2
10 1/2
VERMONT WAS SETTLED IN 1807

TWO-LINE PEARL SHADED, No. 5. 10 1/2
10 1/2
NEW-YORK & FREE RAIL-ROAD.

TWO-LINE PEARL SHADED, No. 6. 10 1/2
10 1/2
JAY, MARSHALL, STORY, KENT.

TWO-LINE PEARL SHADED, No. 7. 10 1/2
10 1/2
GREEK STYLE OF ARCHITECTURE.

TWO-LINE NONPAREIL ORNAMENTED, No. 1. 10 1/2
10 1/2
MUTUAL INSURANCE COMPANY!

TWO-LINE NONPAREIL ORNAMENTED, No. 2. 10 1/2
10 1/2
BRUCE'S CIRCULAR QUADS

TWO-LINE NONPAREIL ORNAMENTED, No. 3. 10 1/2
10 1/2
ERIE, HUDSON, & HARLEM RAIL-ROADS

TWO-LINE NONPAREIL ORNAMENTED, No. 4. 10 1/2
10 1/2
THE FIRE DEPARTMENT OF NEW-YORK

TWO-LINE NONPAREIL ORNAMENTED, No. 5. 10 1/2
10 1/2
FIRE INSURANCE COMPANY

TWO-LINE NONPAREIL ORNAMENTED, No. 6. 10 1/2
10 1/2
CHOICE SELECTION OF TYPES

TWO-LINE NONPAREIL ORNAMENTED, No. 9. 10 1/2
10 1/2
NORTH-AMERICAN

TWO-LINE NONPAREIL ORNAMENTED, No. 10. 10 1/2
10 1/2
THE UNITED STATES.

TWO-LINE NONPAREIL SHADED, No. 1. 10 1/2
10 1/2
NEW-YORK & BALTIMORE

TWO-LINE NONPAREIL SHADED, No. 2. 10 1/2
10 1/2
LATER FROM ENGLAND!

TWO-LINE NONPAREIL SHADED, No. 5. 10 1/2
10 1/2
THE HUDSON RIVER RAIL-ROAD

TWO-LINE NONPAREIL SHADED, No. 6. 10 1/2
10 1/2
UNITED STATES OF AMERICA

TWO-LINE NONPAREIL SHADED, No. 7. 10 1/2
10 1/2
OUTLINES OF MODERN GEOGRAPHY.

PRINTING TYPES CAST BY GEORGE BRUCE'S SON & CO.,

TWO-LINE MINION ORNAMENTED, No. 1. ¹²/₁₀ 12

THE BATTLE OF BULL RUN

TWO-LINE MINION ORNAMENTED, No. 2. ¹²/₁₀ 12

GEORGE WASHINGTON.

TWO-LINE BREVIER ORNAMENTED, No. 1. ¹²/₁₀ 12

A COMEDY OF ERRORS

TWO-LINE BREVIER ORNAMENTED, No. 2. ¹²/₁₀ 12

STARRY FIRMAMENT

TWO-LINE BREVIER ORNAMENTED, No. 3. ¹²/₁₀ 12

G. BRUCE, NEW-YORK

TWO-LINE BREVIER SHADED, No. 1. ¹²/₁₀ 12

ALPHABETICALLY.

TWO-LINE BREVIER SHADED, No. 2. ¹²/₁₀ 12

THE PLEASURES OF MEMORY

TWO-LINE BREVIER SHADED, No. 3. ¹²/₁₀ 12

WASHINGTON MONUMENT NEW-YORK.

TWO-LINE BREVIER SHADED, No. 4. ¹²/₁₀ 12

GENERAL ZACHARY TAYLOR, 1853

TWO-LINE BOURGEOIS ORNAMENTED, No. 1. ¹²/₁₀ 12

WILD AS THE ROSE

TWO-LINE BOURGEOIS ORNAMENTED, No. 2. ¹²/₁₀ 12

SAND STONE SLABS

TWO-LINE BOURGEOIS ORNAMENTED, No. 3. ¹²/₁₀ 12

CORNERS TO FIT BRASS RULE

TWO-LINE BOURGEOIS ORNAMENTED, No. 4. ¹²/₁₀ 12

BRASS CIRCLES & OVALS

TWO-LINE LONG-PRIMER ORNAMENTED, No. 1. ¹²/₁₀ 12

WASHINGTONIAN

TWO-LINE LONG-PRIMER ORNAMENTED, No. 2. ¹²/₁₀ 12

INSTRUMENTAL MUSIC

TWO-LINE LONG-PRIMER ORNAMENTED, No. 3. ¹²/₁₀ 12

EVENING CONCERT

TWO-LINE LONG-PRIMER ORNAMENTED, No. 4. ¹²/₁₀ 12

THE HAMILTON SQUARE 1853

TWO-LINE LONG-PRIMER ORNAMENTED, No. 5. ¹²/₁₀ 12

SHADY GROVE.

TWO-LINE LONG-PRIMER ORNAMENTED, No. 6. ¹²/₁₀ 12

NEW-YORK CITY

TWO-LINE LONG-PRIMER ORNAMENTED, No. 7. ¹²/₁₀ 12

AMERICAN PRODUCE

TWO-LINE LONG-PRIMER ORNAMENTED, No. 8. ¹²/₁₀ 12

THE CLOUDY HORIZON!

TWO-LINE LONG-PRIMER SHADED, No. 1. ¹²/₁₀ 12

INTELLIGENCER

TWO-LINE SMALL-PICA ORNAMENTED, No. 1. ¹²/₁₀ 12

FOR CALIFORNIA

AT BRUCE'S NEW-YORK TYPE-FOUNDRY, 18 CHAMBERS-ST.

TWO-LINE SMALL-PICA ORNAMENTED, No. 2. ¹²/₁₂

INK FOR SALE

TWO-LINE SMALL-PICA ORNAMENTED, No. 3. ¹²/₁₂

THE TREES HAVE FULL OF INKES

TWO-LINE SMALL-PICA ORNAMENTED, No. 4. ¹²/₁₂

METROPOLITAN

TWO-LINE SMALL-PICA ORNAMENTED, No. 5. ¹²/₁₂

HANDSOMELY SHADED

TWO-LINE SMALL-PICA ORNAMENTED, No. 6. ¹²/₁₂

STATES OF AMERICA

TWO-LINE SMALL-PICA ORNAMENTED, No. 7. ¹²/₁₂

MANY ORNAMENTS

TWO-LINE SMALL-PICA, ORNAMENTED, No. 8. ¹²/₁₂

LABOR-SAVING SLUGS

TWO-LINE SMALL-PICA ORNAMENTED, No. 10. ¹²/₁₂

ART OF PRINTING

TWO-LINE SMALL-PICA ORNAMENTED, No. 13. ¹²/₁₂

A REPUBLICAN

TWO-LINE SMALL-PICA ORNAMENTED, No. 14. ¹²/₁₂

FREEDOM OF THE PRESS

TWO-LINE SMALL-PICA ORNAMENTED, No. 15. ¹²/₁₂

BE DILIGENT. 12

TWO-LINE SMALL-PICA SHADED, No. 2. ¹²/₁₂

HAMLET 5

TWO-LINE PICA ORNAMENTED, No. 1. ¹²/₁₂

OUR WOODEN ALPHABET!

TWO-LINE PICA ORNAMENTED, No. 2. ¹²/₁₂

ASTOR PLACE

TWO-LINE PICA ORNAMENTED, No. 3. ¹²/₁₂

TYPE-FOUNDER

TWO-LINE PICA ORNAMENTED, No. 4. ¹²/₁₂

STEAM-CAST!

TWO-LINE PICA ORNAMENTED, No. 5. ¹²/₁₂

1 A B C D E F G H I

TWO-LINE PICA ORNAMENTED, No. 6. ¹²/₁₂

MACHINERY

TWO-LINE PICA ORNAMENTED, No. 7. ¹²/₁₂

HOMESTEAD

TWO-LINE PICA ORNAMENTED, No. 8. ¹²/₁₂

HONORABLE

TWO-LINE PICA ORNAMENTED, No. 9. ¹²/₁₂

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TWO-LINE PICA ORNAMENTED, No. 10. ¹²/₁₂

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TWO-LINE PICA ORNAMENTED, No. 11. 10 1/2
10 1/2

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10 1/2

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TWO-LINE PICA ORNAMENTED, No. 15. 10 1/2
10 1/2

INK & BRONZE

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10 1/2

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LEADS AND QUOTATIONS

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10 1/2

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10 1/2

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10 1/2

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TWO-LINE ENGLISH ORNAMENTED, No. 6. 10 1/2
10 1/2

AMERICAN MERCHANT

TWO-LINE ENGLISH ORNAMENTED, No. 7. 10 1/2
10 1/2

AMERICAN MERCHANT

TWO-LINE ENGLISH ORNAMENTED, No. 8. 10 1/2
10 1/2

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10 1/2

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10 1/2

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TWO-LINE ENGLISH ORNAMENTED, No. 12. 10 1/2 10 1/2

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CALIFORNIA GOLD

TWO-LINE ENGLISH SHADED. 10 1/2 10 1/2

THE PARK FOUNTAIN

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TWO-LINE COLUMBIAN ORNAMENTED, No. 2. 10 1/2 10 1/2

MERCURY

TWO-LINE COLUMBIAN ORNAMENTED, No. 3. 10 1/2 10 1/2

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JOB CASES

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BRASS WORK

TWO-LINE GREAT-PRIMER ORNAMENTED, No. 15. 15 15

FOUNDERS

TWO-LINE GREAT-PRIMER ORNAMENTED, No. 23. 23 23

REGLET. 13

TWO-LINE GREAT-PRIMER SHADED. 22 22

DANIEL WEBSTER

TWO-LINE PARAGON ORNAMENTED, No. 1. 1 1

HIRELING 123

TWO-LINE PARAGON ORNAMENTED, No. 2. 2 2

REVOLUTIONS!

TWO-LINE PARAGON ORNAMENTED, No. 3. 3 3

SHADES

FOUR-LINE PICA ORNAMENTED, No. 1. 1 1

POUND

FOUR-LINE PICA ORNAMENTED, No. 2. 2 2

HOST

FOUR-LINE PICA ORNAMENTED, No. 3. 3 3

CALHOUN

FOUR-LINE PICA ORNAMENTED, No. 4. 4 4

MUSLIN

FOUR-LINE PICA ORNAMENTED, No. 5. 5 5

ADMONISH

FOUR-LINE PICA ORNAMENTED, No. 6. 6 6

BOLIVAR

FOUR-LINE PICA ORNAMENTED, No. 7. 7 7

BRUCE 3

FOUR-LINE PICA ORNAMENTED, No. 8. 11 1/2 in.

IMPROVED!

FOUR-LINE PICA ORNAMENTED, No. 11. 10 1/2 in.

BRUCE

FOUR-LINE PICA ORNAMENTED, No. 12. 11 in.

FOUND

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FOUR-LINE PICA SHADED, No. 2. 11 1/2 in.

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FIVE-LINE PICA ORNAMENTED, No. 4. 11 1/2 in.

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FIVE-LINE PICA ORNAMENTED, No. 5. 11 1/2 in.

TENOR

FIVE-LINE PICA ORNAMENTED, No. 6.

STEAM

FIVE-LINE PICA ORNAMENTED, No. 7.

COLUMBIANS!
Americans 32

SIX-LINE PICA SHADED, No. 1.

CONE

SIX-LINE PICA SHADED, No. 2.

BASTILE

SIX-LINE PICA SHADED, No. 3.

Fine Costume

SIX-LINE PICA ORNAMENTED, No. 1.

BIRDS

SIX-LINE PICA ORNAMENTED, No. 5.

THE

SIX-LINE PICA PERSPECTIVE.

MOAN

SEVEN-LINE PICA SHADED, No. 2.

TIMES

SEVEN-LINE PICA ORNAMENTED.

HIS

EIGHT-LINE PICA ORNAMENTED, No. 2.

BIRD

EIGHT-LINE PICA ORNAMENTED, No. 3.

LID

EIGHT-LINE PICA ORNAMENTED, No. 4.

2 1/4
10 1/2 in.

RISE

EIGHT-LINE PICA ORNAMENTED, No. 5.

2 1/4
10 1/2 in.

RHINE

EIGHT-LINE PICA SHADED, No. 1.

2 1/4
10 1/2 in.

HONE

EIGHT-LINE PICA SHADED, No. 2.

2 1/4
10 1/2 in.

MASH

EIGHT-LINE PICA SHADED, No. 3.

2 1/4
10 1/2 in.

MAIL

NINE-LINE PICA ORNAMENTED.

2 1/4
10 1/2 in.

RS

TEN-LINE PICA ORNAMENTED, No. 1.

2 1/4
10 1/2 in.

PIES

TEN-LINE PICA ORNAMENTED, No. 2.

2 1/4
10 1/2 in.

MAN

TEN-LINE PICA SHADED, No. 2.

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BIBLIOGRAPHY.**

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L'ART DU TYPOGRAPHE.

B. VINÇARD, 1806.

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**PRINTERS' GUIDE;
C. S. VAN WINKLE, 1818**

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E. FRY, 1799.**

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P. SCRIVERIUS, 1823.

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BIBLIOTHECA MOGUNTINA.
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TYPOGRAPHIA ESPAÑOLA.
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PRINTER'S MANUAL.
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MONUMENTA TYPOGRAPHICA,
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PRINCIPIA TYPOGRAPHIA.
S. L. SOTHEYBY, 1858.

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C. STOWER, 1808.

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NEW-YORK, FOR CASH.

TWO-LINE NONPAREIL GOTHIC CONDENSED HAIR-LINE.

WOOD TYPE, CASES, STANDS, WOOD RULE, QUOINS, CALLEYS, MALLET, PLANERS, SHOOTING-STICKS
AND FURNITURE OF ALL KINDS, SOLD AT No. 13 CHAMBERS-STREET, NEW-YORK.

TWO-LINE LONG-PRIMER ORNAMENTED, No. 16.

THE TYPOGRAPHICAL GAZETTEER.
HENRY COTTON, 1825.

TWO-LINE PICA ORNAMENTED, No. 37.

ERENRETTUNG J. GUTTENBERG.
J. D. KOELER, 1741.

TWO-LINE ENGLISH ORNAMENTED, No. 17.

THE PRINTERS' GRAMMAR;
JOHN SMITH, 1754.

TWO-LINE GREAT-PRIMER ORNAMENTED, No. 22.

BATAVIÆ HISTORIA.
HAD. JUNIUS, 1588.

at No. 13 Chambers-street, NEW-YORK.

PICA ENGRAVERS' OPEN.

17.

THE BOSTON NEWS-LETTER,

Issued April 24,
1704.

Printed by Bartholomew Green. The first
Newspaper Published in the
United States.

GREAT-PRIMER ENGRAVERS' OPEN.

18.

THE BOSTON GAZETTE.

Issued Dec. 21, 1719.

Printed by James Franklin. The
second Newspaper Published in the
United States.

DOUBLE SMALL-PICA ENGRAVERS' OPEN.

19.

THE AMERICAN WEEKLY MERCURY.

Issued, Philadelphia, Dec. 22, 1719.

Printed by Andrew Bradford. The third Newspaper
Published in the United States.

DOUBLE ENGLISH ENGRAVERS' OPEN.

20.

THE NEW-ENGLAND COURANT.

Issued, Boston, Augt. 7, 1721.

Printed by James Franklin.

The fourth Newspaper Published in the
United States.

DOUBLE GREAT-PRIMER ENGRAVERS' OPEN.

21.

THE NEW-YORK GAZETTE.

Issued Oct. 16, 1725.

Printed by William Bradford.

The fifth Newspaper published in
the United States.

DOUBLE-PICA ORNAMENTED, No. 39.

11 x 12 1/2
10 1/2 x 12 1/2

Specimen Historicum Typographicæ Romanæ.
F. X. LAIRE, MDCCXCI.

GREAT-PRIMER ORNAMENTED, No. 14.

11 x 12 1/2
10 1/2 x 12 1/2

Histoire de l'Imprimerie et des Arts qui se rattachent à la
Typographie.
LA CROIX, FOURNIER ET SERÉ, 1852.

DOUBLE SMALL-PICA ORNAMENTED, No. 12.

11 x 12 1/2
10 1/2 x 12 1/2

An essay on the Origin and Progress of
Stereotype Printing.
A HODGSON, NEWCASTLE, 1820.

DOUBLE-ENGLISH ORNAMENTED, No. 19.

11 x 12 1/2
10 1/2 x 12 1/2

A Help to Printers and Publishers.
S. N. DICKINSON, 1835.

DOUBLE GREAT-PRIMER ORNAMENTED, No. 24.

11 x 12 1/2
10 1/2 x 12 1/2

Handbuch der Schriftgiesserei.
A. HENZE, 1844.

PRINTING TYPES CAST BY GEORGE BRUCE'S SON & CO.,

PICA ORNAMENTED, No. 18.

18 a and 18 b
6 in. 6 in.

**A Concise History of the
ORIGIN AND PROGRESS OF PRINTING.
Philip Luckombe, 1770.**

PARAGON ORNAMENTED, No. 10.

10 a and 10 b
6 in. 6 in.

**Idée Générale d'une Collection
D'ESTAMPES.
Charles Henry Heinecken, 1771.**

DOUBLE PICA ORNAMENTED, No. 19.

19 a and 19 b
12 in. 6 in.

**The History of
PRINTING IN AMERICA.
Isaiah Thomas, 1810.**

DOUBLE GREAT-PRIMER ORNAMENTED, No. 7.

7 a and 7 b
12 in. 6 in.

**Origines Typographicæ.
GERARDO MEERMAN,
1765.**

FOUR-LINE PICA ORNAMENTED, No. 13.

13 a and 13 b
6 in. 6 in.

**TYPOGRAPHIA.
T. C. Hansard, 1825.**

AT BRUCE'S NEW-YORK TYPE-FOUNDRY, NO. 10 CHAMBERS-ST., N-Y.

Printing Types cast by GEORGE BRUCE'S SON & CO.,



PICA ORNAMENTED, No. 20.

10 x and 12 x
5 1/2 in. 7 in.

**MECHANICK EXERCISES,
or the Doctrine of Handy-works, applied to the
ART OF PRINTING.**

**Joseph Moxon,
1683.**

GREAT-PRIMER ORNAMENTED, No. 12.

12 x and 12 x
6 1/2 in. 7 in.

**An Inquiry into the Origin and
EARLY HISTORY OF ENGRAVING.
William Young Ottley,
1816.**

DOUBLE PICA ORNAMENTED, No. 35.

12 x and 12 x
10 1/2 in. 7 in.

**The Origin and
PROGRESS OF WRITING.
Thomas Astle, 1803.**

DOUBLE GREAT-PRIMER ORNAMENTED, No. 10.

12 x and 12 x
10 1/2 in. 7 in.

**TYPOGRAPHICAL
ANTIQUITIES,
Joseph Ames, 1749.**

FOUR-LINE PICA ORNAMENTED, No. 15.

12 x and 12 x
10 1/2 in. 7 in.

**TYPOGRAPHIA
Johnson, 1824**

at Bruce's New-York Type-foundry. No. 13 Chambers-street, NEW-YORK.

Printing Types cast by **GEORGE BRUCE'S SON & CO.**

BREVIER EXTENDED SHADED.

12 pt. and 10 pt.

Revue sur les Éléments Typographiques de J. Gutenberg,
inventeur de l'imprimerie.
BOURNEUX FRÈRES de Valenciennes.
MATIGNON, 1862.

LONG-PRIMER EXTENDED SHADED.

12 pt. and 10 pt.

Allg. theoret. praktisches Wörterbuch der
Buchdruckerey und Schriftgießerey.
G. C. FLEISCHL, VIENNA.
1806.

LONG PRIMER ARABESQUE.

12 pt. and 10 pt.

Versuch der Ursprung der Spickarten, Ne
Einführung des Leinwandpapiers und den Anfang der Holzschnit-
kunst in Europa zu erforschen.
J. G. F. BREITKOPF, LEIPZIG, 1784.

PICA ARABESQUE.

12 pt. and 10 pt.

Cour: Hand Restored: or the students assistant in
reading old deeds, charters, records, &c.
ANDREW WRIGHT, 1773.

GREAT-PRIMER ARABESQUE.

12 pt. and 10 pt.

De L'Origine et des Débuts de l'Imprimerie en Europe.
A. BERNARD, PARIS, 1833.

GREAT-PRIMER ORNAMENTED, No. 7.

12 pt. and 10 pt.

A Biographical and Critical Dictionary of Painters and Engravers.
MICHAEL DRYAN, 1816.

DOUBLE PICA ORNAMENTED, No. 30.

12 pt. and 10 pt.

Index Librorum ab inventa Typographia ad annum 1500
FR. XAV. LAIRE, 1791.

DOUBLE GREAT-PRIMER ORNAMENTED, No. 18.

12 pt. and 10 pt.

Essai d'annales de la vie de Gutenberg.
J. OBERLIN, 1800.

at Bruce's New-York Type-Foundry, No. 13 Chambers-street, NEW-YORK.

Printing Types cast by George Bruce's Son & Co.,



PARAGON ORNAMENTED, No. 20.

10 a and 12 a
1 1/2 in. 14 in.

A short Account of the first rise and progress of Printing, with a compleat list of the first Books that were printed.

J. PARKER, LONDON, 1763.

PICA ORNAMENTED, No. 21.

10 a and 12 a
1 1/2 in. 14 in.

The Printers' Manual; containing instructions to learners, with scales of imposition, and numerous calculations, recipes, &c.

C. H. TIMPERLY, LONDON, 1733

GREAT-PRIMER ORNAMENTED, No. 16.

10 a and 12 a
1 1/2 in. 14 in.

Essay towards a real Character, and Philosophical Language.

JOHN WILKINS, B.D., LONDON, 1668.

NONPAREIL ROUND GOTHIC SHADED. 10 a and 12 a
1 1/2 in. 14 in.

An inquiry into the nature and form of the books of the ancients, with a history of the art of Book bindings, from the times of the Greeks and Romans to the present day; &c.

JOHN ANDREWS ANETT, LONDON, 1837.

BREVIER ROUND GOTHIC SHADED. 10 a and 12 a
1 1/2 in. 14 in.

Jugement de tout ce qui a été imprimé contre le cardinal Mazarin, depuis le 6 janvier jusqu' à la declaration du premier avril 1649.

GABRIEL NAUDÉ, PARIS.

PICA ROUND GOTHIC SHADED. 10 a and 12 a
1 1/2 in. 14 in.

Éloge historique de J. Guttenberg.

J. F. NÉE, de la Rochelle,
PARIS, 1811.

GREAT-PRIMER ROUND GOTHIC SHADED. 10 a and 12 a
1 1/2 in. 14 in.

Dissertatio de Typographia.

D. GUIL. MOLLERI,
Altorffii, 1692.

DOUBLE PICA ROUND GOTHIC SHADED.

10 a and 12 a
1 1/2 in. 14 in.

Début de l'Imprimerie à Strasbourg &c.
LÉON DE LABORDE, PARIS, 1840.

at Bruce's New-York Type-Foundry, 13 Chambers-St., NEW-YORK.

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DOUBLE SMALL-PICA ORNAMENTED, No. 11.

11 a and 11 b
2 1/2

WIEDERHOLTE VERSUCHE AUF ORDENTLICHEN PAPIER MÜHLEN AUS ALLERHAND
PFLANZEN UND HOLZARTEN PAPIER ZU MACHEN, 1771.

JAC. CHR. SCHAEFFER.

DOUBLE ENGLISH ORNAMENTED, No. 14.

14 a and 14 b
3 1/2

HISTORY, ORIGIN AND PROGRESS OF THE ART OF PRINTING FROM
ITS FIRST INVENTION IN GERMANY, 1797.

HENRY LEMOINE.

DOUBLE GREAT-PRIMER ORNAMENTED, No. 21.

21 a and 21 b
12 1/2

DISSERTATION SUR L'ORIGINE ET LES PROGRES DE
L'ART DE GRAVER EN BOIS, 1758.

M. FOURNIER, LE JEUNE.

PICA ORNAMENTED, No. 25.

25 a and 25 b
7 1/2

Origine e Progressi della Stampa, ossia dell' Arte

Impressoria all' anno 1500.

PELLEG. ANT. ORLANDI, BONON, 1722.

GREAT-PRIMER ORNAMENTED, No. 22.

22 a and 22 b
10 1/2

Essai Bibliographique sur les éditions
des Elzivirs,

AUG. S. L. BÉRARD, PARIS, 1822.

DOUBLE PICA ORNAMENTED, No. 28.

28 a and 28 b
8 1/2

Histoire de l'Origine et premiere Progrès de l'Imprimerie.
PROSPER MARCHAND, LA HAYE, 1740.

PICA ORNAMENTED, No. 26.

Histoire de la gravure en manière noire.

LÉON DE LABORDE, PARIS, 1839.

GREAT-PRIMER ORNAMENTED, No. 24.

Histoire de l'Imprimerie.

P. DUPONT, PARIS, 1854.

DOUBLE PICA ORNAMENTED, No. 29.

Mémoires Bibliographiques et Littéraires.

A. F. DELANDINE, PARIS, 1817.

NONPAREIL ORNAMENTED, No. 1.

RESEARCHES INTO THE HISTORY OF PLAYING CARDS,
WITH ILLUSTRATIONS OF THE ORIGIN OF
PRINTING AND ENGRAVING ON WOOD.
R. W. KINGER, MDCCCVI.

LONG-PRIMER ORNAMENTED, No. 3.

Historia Typographarum aliquot Parisiensium
Vitar et Libris complectens.
MICHAEL MATTAIRE, 1717.

PICA ORNAMENTED, No. 17.

Annales Typographici ab artis inventæ origine ad annum 1500.

GEORGH WOLFGANG PAZZER, 1797.

PARAGON ORNAMENTED, No. 14.

De Ortu et Progressu Artis Typographicae.

BERNARD MALLINCKROT, 1639.

DOUBLE PICA ORNAMENTED, No. 17.

De Vera Typographiae Origine Parænesis.

JAC. MENTELIUS, 1650.

PICA ORNAMENTED, No. 16.

10 x and 12 x
14 1/2 x 18 1/2

Analyse des Opinions diverses sur l'Origine de l'Imprimerie.
P. C. T. DAUMOU, 1808.

COLUMBIAN ORNAMENTED, No. 4.

10 x and 12 x
14 1/2 x 18 1/2

De l'Origine et des Débuts de l'Imprimerie en Europe.
A. BERNARD, PARIS, 1863.

PARAGON ORNAMENTED, No. 13.

10 x and 12 x
14 1/2 x 18 1/2

Recherches historique sur les Cartes à Jouer.
J. B. BULLET, LYONS, 1751.

DOUBLE-PICA ORNAMENTED, No. 32.

10 x and 12 x
14 1/2 x 18 1/2

History of Printing in Scotland.
JAMES WATSON.

DOUBLE SMALL-PICA ORNAMENTED, No. 16.

10 x and 12 x
14 1/2 x 18 1/2

On the various applications of Anastatic Printing.
P. H. DE LA MOTTE, LONDON, 1849.

DOUBLE GREAT-PRIMER ORNAMENTED, No. 29.

10 x and 12 x
14 1/2 x 18 1/2

A Dictionary of the Art of Printing.
WILLIAM SAVAGE, 1841.

DOUBLE GREAT-PRIMER RAY SHADED.

11 a and 11 b
10 1/2 to 11 1/2

Histoire de l'Imprimerie et de la Librairie.



**J. DE LA CAILLE,
PARIS, 1694.**

PICA EXTENDED RIMMED.

11 a and 11 b
1 1/2

DIE BUCHDRUCKERKUNST

erfunden von **Johann Guttenberg** verbessert durch **P. Schoeffer.**
J. K. DAHL, MAINZ, 1832.

GREAT-PRIMER EXTENDED RIMMED.

11 a and 11 b
1 1/2 to 11 1/2

**Études Pratiques et Littéraires sur la
TYPOGRAPHIE.**



G. A. CRAPELET, PARIS, 1837.

DOUBLE-PICA EXTENDED RIMMED.

10 a and 10 b
11 1/2 to 10 1/2

**Manuel Nouveau de Typographie,
A. FREY, PARIS, 1835.**

DOUBLE GREAT-PRIMER EXTENDED RIMMED.

11 a and 11 b
10 1/2 to 11 1/2

**Manuale Tipografico,
G. B. BODONI,
PARMA, 1818.**

Printing Types cast by GEORGE BRUCE'S SON & CO.,

GREAT-PRIMER TENSORIL.

De Typographia Inventione et Prælorum Legitima Inspectione Libellus.

MATT. JUBEX.

COPENHAGII. 1586.



DOUBLE PICA TENSORIL.

Dissertation upon English Typographical Founders
and Founderies:

EDWARD ROWE MORES.

LONDON. 1778.

DOUBLE GREAT-PRIMER TENSORIL.

The Illuminated Books of the Middle Ages;

HENRY NOEL HUMPHREYS

LONDON, 1849.

TWO-LINE GREAT-PRIMER ORNAMENTED, No. 30.

HISTORY OF PRIVATE PRESSES

FOUR-LINE PICA ORNAMENTED, No. 20.

COSMOPHONOGRAPHY.

at Bruce's New-York Type-foundry, No. 13 Chambers-st., NEW-YORK.

Printing Types cast by George Bruce's Son & Co.,



DOUBLE SMALL-PICA BLACK RIM SHADED.

10 and 12 A
10 1/2 12 1/2

Enciclopedia Metodica delle belle Arti.
ZANI, PARMA, 1819-22.

DOUBLE ENGLISH BLACK RIM SHADED.

10 and 12 A
10 1/2 12 1/2

Annales Hirsangiensium. Joan. Trithemii.
PRINTED IN ST. GALLEN, 1690.

DOUBLE GREAT-PRIMER BLACK RIM SHADED.

10 and 12 A
10 1/2 12 1/2

Annals of Parisian Typography.
WM. PARR GRESWELL, 1818.

CANON BLACK RIM SHADED.

10 and 12 A
10 1/2 12 1/2

Traité de la Typographie.
H. FOURNIER, PARIS. 1825.

FIVE-LINE PICA BLACK ORNAMENT

(WITH NINE-LINE PICA CAPS).

10 and 12 A
10 1/2 12 1/2

Initia Typographia.
J. H. Lichtenberger, 1811.

at Bruce's New-York Type-foundry, Chambers-street, New-York.

DOUBLE GREAT-PRIMER BLACK RIMMED.

12 & 14 & 16
18 & 20

First National Bank.

This is to Certify, This Indenture,
Shipped, Bought of

DOUBLE SMALL-PICA TEUTONIC SHADED.

10 & 12 & 14
16 & 18

The Merchant's Fire & Life Insurance Company Dividend.
NEW-YORK, December, 1868.

DOUBLE ENGLISH TEUTONIC SHADED.

10 & 12 & 14
16 & 18

All Goods Shipped by Pacific Mail Steamer.
NEW-YORK, December, 1868.

DOUBLE GREAT-PRIMER TEUTONIC SHADED.

12 & 14 & 16
18 & 20

Interest on Stock Payable Monthly.
Capital, 137,634 Dollars.

CANON TEUTONIC SHADED.

10 & 12 & 14
16 & 18

Form of Agreement, &c.
Payable, 1875!

LONG-PRIMER BLACK OUTLINE.

10 and 12
10 and 12

We hold these truths to be self-evident: that all Men are created equal; that they are endowed by their Creator with certain unalienable rights; that among these are Life, Liberty, and the pursuit of happiness; that to secure these rights, governments

W E H O L D T H E S E T R U T H S T O B E S E L F - E V I D E N T : T H A T A L L M E N A R E C R E A T E D E Q U A L ;

+ GREAT-PRIMER ITALIAN TEXT.

10 and 12
10 and 12

We hold these truths to be self-evident: that all Men are created equal;

that they are endowed by their Creator with certain unalienable rights;

W E H O L D T H E S E T R U T H S T O B E S E L F - E V I D E N T : T H A T A L L M E N A R E C R E A T E D E Q U A L ;

DOUBLE SMALL-PICA MEDIEVAL.

10 and 12
10 and 12

We hold these Truths to be self-evident: that all Men are created equal;
W E H O L D T H E S E T R U T H S T O B E S E L F - E V I D E N T : T H A T A L L M E N A R E C R E A T E D E Q U A L ;

DOUBLE ENGLISH ITALIAN TEXT.

10 and 12
10 and 12

We hold these truths to be self-evident:

that all Men are created equal;

W E H O L D T H E S E T R U T H S T O B E S E L F - E V I D E N T : T H A T A L L M E N A R E C R E A T E D E Q U A L ;

DOUBLE ENGLISH TEUTONIC ORNAMENTED.

10 and 12
10 and 12

American Horticultural Society Exhibition!
New-York, 1868.

DOUBLE GREAT-PRIMER TEUTONIC ORNAMENTED.

10 and 12
10 and 12

New Gazetteer of the United States.
New-York, 1868.

CANON TEUTONIC ORNAMENTED.

10 and 12
10 and 12

Conservatory of Music!
New-York, 1868.

Printing Types cast by George Bruce's Son & Co.,

GREAT-PRIMER SAXON ORNATE.

New-York Printers' Society.

ABCDEFGHIJ

GREAT-PRIMER SAXON ORNATE SHADED, No. 1.

New-York Printers' Society.

GREAT-PRIMER SAXON ORNATE SHADED, No. 2.

New-York Printers' Society.

DOUBLE PICA SAXON ORNATE.

Bank of South America

ABCDEFGHIJ

DOUBLE PICA SAXON ORNATE SHADED, No. 1.

Bank of South America

DOUBLE PICA SAXON ORNATE SHADED, No. 2.

Bank of South America

DOUBLE GREAT-PRIMER SAXON ORNATE.

New Specimens of Ornamented Letter!

DOUBLE GREAT-PRIMER SAXON ORNATE SHADED, No. 1.

New Specimens of Ornamented Letter.

DOUBLE GREAT-PRIMER SAXON ORNATE SHADED, No. 2.

New Specimens of Ornamented Letter!

MERIDIAN BLACK OUTLINE.

Appropriate Type A B C D E F G

at Bruce's New-York Type-Foundry.

Printing Types cast by George Bruce's Son & Co.,

BREVIER VICTORIA.

10 1/2 x 12 1/2
10 1/2 x 12 1/2

With the work of an engraver in stone, like the engravings of a signet, shalt thou engrave the two stones with the names of the children of Israel: thou shalt make them to be set in circles of gold.

EXODUS, CHAPTER XXVIII, V. 11.

And further, by these, my son, be admonished: of making many books there is no end; and much study is a weariness of the flesh.

ECCLESIASTES, CHAPTER XII, V. 12.

PICA VICTORIA.

10 1/2 x 12 1/2
10 1/2 x 12 1/2

THEN Darius the king made a decree, and search was made in the house of the rolls, where the treasures were laid up in Babylon.

And there was found at Achmetha, in the palace that is in the province of the Medes, a roll, and therein was a record thus written:

EZRA, CHAPTER VI, VERSES 1 AND 2.

LONG-PRIMER VICTORIA.

10 1/2 x 12 1/2
10 1/2 x 12 1/2

Oh that my words were now written! Oh that they were printed in a book! Oh that they were graven with an iron pen and lead in the rock for ever!

JOH, CHAPTER XIX, VERSES 23 AND 24.

Oh that one would hear me! behold, my desire is, that the Almighty would answer me, and that mine adversary had written a book.

JOH, CHAPTER XXXI, VERSE 35.

GREAT-PRIMER VICTORIA.

10 1/2 x 12 1/2
10 1/2 x 12 1/2

THE sin of Judah is written with a pen of iron, and with the point of a diamond: it is graven upon the table of their heart, and upon the horns of your altars;

JEREMIAH, CHAP. XVII, V. 1.

DOUBLE SMALL-PICA VICTORIA.

10 1/2 x 12 1/2
10 1/2 x 12 1/2

The paper-reeds by the brooks, by the mouth of the brooks, and every thing sown by the brooks, shall wither, be driven away, and be no more.

ISAIAH, CHAPTER XIX, VERSE. 7.

DOUBLE ENGLISH VICTORIA.

10 1/2 x 12 1/2
10 1/2 x 12 1/2

Having many things to write unto you, I would not write with paper and ink: but I trust to come unto you, and speak face to face,

SECOND EPISTLE OF JOHN, VERSE 12.

at Bruce's New-York Type-foundry, No. 13 Chambers-st., New-York.

NONPAREIL BLACK.

10 a and 10 b
10 c

We hold these truths to be self-evident: that all men are created equal; that they are endowed by their Creator with certain unalienable rights; that among these are life, liberty, and property.

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z

BREVIER BLACK, No. 1. (ALSO ON BOURGEOIS.)

10 a and 10 b
10 c

We hold these truths to be self-evident: that all men are created equal; that they are endowed by their Creator with certain unalienable rights; that among these are life, liberty, and property.

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z

LONG-PRIMER BLACK, No. 1. (ALSO ON SMALL-PICA.)

10 a and 10 b
10 c

We hold these truths to be self-evident: that all men are created equal; that they are endowed by their Creator with certain unalienable rights; that among these are life, liberty, and property.

A B C D E F G H I J K L M N O P Q R S

PICA BLACK, No. 1. (ALSO ON ENGLISH.)

10 a and 10 b
10 c

We hold these truths to be self-evident: that all men are created equal; that they are endowed by their Creator with certain unalienable rights; that among these are life, liberty, and property.

A B C D E F G H I J K L M N O P

GREAT-PRIMER BLACK, No. 1.

10 a and 10 b
10 c

We hold these truths to be self-evident: that all men are created equal; that they are endowed by their Creator with certain unalienable rights; that among these are life, liberty, and property.

A B C D E F G H I J K L

DOUBLE SMALL-PICA BLACK, No. 1.

10 a and 10 b
10 c

To be sold without

DOUBLE GREAT-PRIMER BLACK.

10 a and 10 b
10 c

And it is he

MERIDIAN BLACK.

10 a and 10 b
10 c

Carolina

FOUR-LINE PICA BLACK.

10 a and 10 b
10 c

Mourn

SIX-LINE PICA BLACK.

10 a and 10 b
10 c

Republic

SIX-LINE PICA BLACK OPEN, No. 1.

10 a and 10 b
10 c

Republic

SIX-LINE PICA BLACK OPEN, No. 2.

10 a and 10 b
10 c

Republic

EIGHT-LINE PICA BLACK OPEN, No. 2.

10 a and 10 b
10 c

Nation!

GREAT-PRIMER BLACK OPEN.

10 a and 10 b
10 c

To be Sold by Auction

DOUBLE SMALL-PICA BLACK OPEN.

10 a and 10 b
10 c

To be sold without

DOUBLE GREAT-PRIMER BLACK OPEN.

10 a and 10 b
10 c

To be Sold

MERIDIAN BLACK OPEN.

10 a and 10 b
10 c

Republic

FOUR-LINE PICA BLACK OPEN.

10 a and 10 b
10 c

Gazette

Printing Types cast by George Bruce's Son & Co..

BREVIER AUGUSTAN BLACK.

We hold these Truths to be self-evident: That all Men are created equal; that they are endowed by their Creator with certain unalienable Rights; that among these

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z 0 1 2 3 4 5 6 7 8 9

PICA AUGUSTAN BLACK.

We hold these Truths to be self-evident: that all Men are created equal; that they are endowed by

LONG-PRIMER AUGUSTAN BLACK.

We hold these truths to be self-evident: that all Men are created equal; that they are endowed by their Creator with certain unalienable Rights

GREAT-PRIMER AUGUSTAN BLACK.

We hold these truths to be self-evident: That all Men are created equal; that

DOUBLE PICA AUGUSTAN BLACK.

We hold these Truths to be self-evident: that all men are created equal; that they are endowed by their CREATOR with certain unalienable RIGHTS

LONG-PRIMER CONDENSED BLACK, No. 1.

We hold these Truths to be self-evident: that all Men are crea-

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z

LONG-PRIMER BLACK OPEN, No. 2.

We hold these Truths to be self-evident: that all Men are

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z

PICA CONDENSED BLACK, No. 1.

We hold these Truths to be self-evident: that all

PICA BLACK OPEN, No. 2.

We hold these Truths to be self-evident: that all

GREAT-PRIMER CONDENSED BLACK, No. 1.

We hold these Truths to be self-evident: that

GREAT-PRIMER BLACK OPEN, No. 2.

We hold these Truths to be self-evident:

DOUBLE SMALL-PICA CONDENSED BLACK, No. 1.

We hold these Truths to be self-evi-

DOUBLE SMALL-PICA BLACK OPEN, No. 2.

We hold these Truths to be self-

DOUBLE ENGLISH CONDENSED BLACK, No. 1.

We hold these Truths to be

DOUBLE ENGLISH BLACK OPEN, No. 2.

We hold these Truths to be

DOUBLE GREAT-PRIMER CONDENSED BLACK, No. 1.

We hold these Truths to

DOUBLE GREAT-PRIMER BLACK OPEN, No. 2.

We hold these Truths to

at Bruce's New-York Type-foundry, No. 13 Chambers-st., New-York.

ENGLISH CONDENSED BLACK.

W. and G. A.
10. 12. 14.

We hold these Truths to be self-evident: that all Men are created equal; that they are endowed by their Creator with

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z

GREAT-PRIMER CONDENSED BLACK.

W. and G. A.
10. 12. 14.

We hold these Truths to be self-evident: that all Men are created equal; that they are endowed by

DOUBLE ENGLISH CONDENSED BLACK.

W. and G. A.
10. 12. 14.

We hold these Truths to be self-evident: that all Men are created

DOUBLE GREAT-PRIMER CONDENSED BLACK.

W. and G. A.
10. 12. 14.

We hold these Truths to be self-evident: that all M

CANON CONDENSED BLACK.

W. and G. A.
10. 12. 14.

The Daily Eagle

SIX-LINE PICA CONDENSED BLACK.

W. and G. A.
10. 12. 14.

Republican

EIGHT-LINE PICA CONDENSED BLACK.

W. and G. A.
10. 12. 14.

Journal

GREAT-PRIMER BLACK SHADED.

W. and G. A.
10. 12. 14.

We hold these truths to be self-

LONG-PRIMER CHURCH TEXT.

W. and G. A.
10. 12. 14.

We hold these truths to be self-evident: that all Men are created equal; that they are endowed by their Creator with certain unalienable Rights: that

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 \$ 1234567890

ENGLISH CHURCH TEXT.

W. and G. A.
10. 12. 14.

We hold these Truths to be self-evident: that all Men are created equal; that they are endowed by their creator

GREAT-PRIMER CHURCH TEXT.

W. and G. A.
10. 12. 14.

We hold these truths to be self-evident: that all Men are created equal; that they are endowed by their creator

DOUBLE SMALL-PICA CHURCH TEXT.

W. and G. A.
10. 12. 14.

We hold these truths to be self-evident: that all Men are created equal; that they are end-

DOUBLE ENGLISH CHURCH TEXT.

W. and G. A.
10. 12. 14.

We hold these Truths to be self-evident: that all Men are created equal

SMALL-PICA GERMAN OPEN.

W. and G. A.
10. 12. 14.

We hold these truths to be self-evident: that
A B C D E F G H I J K L M N O P Q R S T U V W X Y Z 1852

COLUMBIAN GERMAN OPEN.

W. and G. A.
10. 12. 14.

We hold these truths to be self-evident:

DOUBLE PICA GERMAN OPEN.

W. and G. A.
10. 12. 14.

We hold these Truths to

DOUBLE COLUMBIAN GERMAN OPEN.

W. and G. A.
10. 12. 14.

We hold these truth

BREVIER BLACK, No. 2.

10 a and 10 b
3 in.

We hold these truths to be self-evident: that all Men are created equal; that they are endowed by their Creator with certain unalienable rights;

PICA BLACK, No. 2

10 a and 10 b
3 in.

We hold these truths to be self-evident: that all Men are created equal; that they are endowed by their Crea-

GREAT-PRIMER BLACK, No. 2.

10 a and 10 b
3 in.

We hold these truths to be self-evident: that all Men are created equal; that they
A B C D E F G H I J K L M N O P Q 1776

LONG-PRIMER BLACK, No. 2.

10 a and 10 b
3 in.

We hold these truths to be self-evident: that all Men are created equal; that they are endowed by their Creator

ENGLISH BLACK, No. 2.

10 a and 10 b
3 in.

We hold these truths to be self-evident: that all Men are created equal; that they are endowed by their Cre-

DOUBLE SMALL-PICA BLACK, No. 2.

10 a and 10 b
3 in.

We hold these truths to be self-evident: that all Men are cre-
A B C D E F G H I J K 1776

SEVEN-LINE PICA MODERN TEXT.

1 a and 2 a
17 in. 14 in.

Democrat

SEVEN-LINE PICA MODERN TEXT OPEN.

1 a and 2 a
17 in. 14 in.

Democrat

EIGHT-LINE PICA MODERN TEXT.

1 a and 2 a
17 in. 14 in.

Journal

EIGHT-LINE PICA MODERN TEXT OPEN.

1 a and 2 a
17 in. 14 in.

Journal

TEN-LINE PICA MODERN TEXT.

1 a and 2 a
17 in.

Nation

TEN-LINE PICA MODERN TEXT OPEN.

1 a and 2 a
17 in.

Nation

GREAT-PRIMER GERMAN TEXT.

10 and 12
18 15

We hold these Truths to be self-evident: that all Men
are created equal; that they are endowed by their Great
ANDEENEN 1776.

DOUBLE SMALL-PICA GERMAN TEXT.

10 and 12
18 15

We hold these truths to be self-evident:
That all men are created equal; that they
ANDEENEN 1776.

DOUBLE PARAGON GERMAN TEXT.

10 and 12
18 15

We hold these Truths to be self-evident: That all 1776.

FOUR-LINE PICA GERMAN TEXT.

10 and 12
18 15

América, Cataluña, Damascus.

SEVEN-LINE PICA GERMAN TEXT.

10 and 12
18 15

San José, Neiva.

TEN-LINE PICA GERMAN TEXT.

10 and 12
18 15

El Telegrafo

ELEVEN-LINE PICA BLACK ORNAMENTED.

10 and 12
18 15

United States

DOUBLE-PICA GERMAN.

Die hohe Stufe, welche die

DOUBLE COLUMBIAN GERMAN.

Die hohe Stufe, welche

CANON GERMAN.

20 a und 2 A
20 B.

Buchdrucker=

SIX-LINE PICA GERMAN.

2 a und 2 A
20 B. 10 ca.

Erfindung

EIGHT-LINE PICA GERMAN.

2 a und 2 A
20 B. 10 ca.

Weistes

TWELVE-LINE PICA GERMAN.

2 a und 2 A
20 B.

Ehre

NONPAREIL GERMAN TITLE.

20 a und 2 A
20 B.

Die hohe Stufe, welche die Buchdruckerkunst unter den Erfindungen des menschl.

MINION GERMAN TITLE.

20 a und 2 A
20 B. 10 ca.

Die hohe Stufe, welche die Buchdruckerkunst unter den Erfindungen des

BREVIER GERMAN TITLE.

20 a und 2 A
20 B. 10 ca.

Die hohe Stufe, welche die Buchdruckerkunst unter den Er

BOURGEOIS GERMAN TITLE.

20 a und 2 A
20 B. 10 ca.

Die hohe Stufe, welche die Buchdruckerkunst unter den Er

LONG-PRIMER GERMAN TITLE.

20 a und 2 A
20 B. 10 ca.

Die hohe Stufe, welche die Buchdruckerkunst

SMALL-PICA GERMAN TITLE.

20 a und 2 A
20 B. 10 ca.

Die hohe Stufe, welche die Buchdruckerkunst un

PICA GERMAN TITLE.

20 a und 2 A
20 B. 10 ca.

Die hohe Stufe, welche die Buchdrucker

GREAT-PRIMER GERMAN TITLE.

20 a und 2 A
20 B. 10 ca.

Die hohe Stufe, welche die

DOUBLE GREAT-PRIMER GERMAN TITLE.

20 a und 2 A
20 B.

Die hohe Stufe,

SMALL-PICA GERMAN OPEN.

20 a und 2 A
20 B. 10 ca.

Die hohe Stufe, welche die Buchdruckerkunst un

COLUMBIAN GERMAN OPEN.

20 a und 2 A
20 B. 10 ca.

Die hohe Stufe, welche die Buch

DOUBLE PICA GERMAN OPEN.

20 a und 2 A
20 B.

Die hohe Stufe, welche

DOUBLE COLUMBIAN GERMAN OPEN.

20 a und 2 A
20 B.

Die hohe Stufe, we

LABOR-SAVING RULES,

FOR
Labels, Tables, and General Work.

Double Rules.....weigh about 11 lb. 6 oz. at \$2.40 per lb.
Parallel " 9 lb. 4 oz. at 2.64 " "
Single " 8 to Pica..... 4 lb. 6 oz. at 3.5 " "

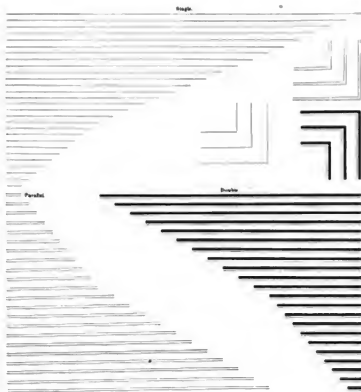
EACH KIND SOLD BY THE FOLLOWING SCHEME:

12 of each of 1 to 6 cms. rising by a Pica cm. being 132 pieces.
10 " 7 to 16 " " " cms. " 100 "
6 " 17 to 26 " " " cms. " 60 "
4 " 27 to 36 " " " cms. " 40 "
16 each of Mitred pieces of 3, 2, 3, 4, 4, 5 cms. " 96 "

Making a Total of 428 pieces.

With such a set of Rules, any Printing Office is adequately supplied with sufficient to set up every description of Tables, Labels, or other jobs requiring even or uneven lengths of Rule. They are executed with great nicety (so that, if it is required to piece them, the joints cannot be discovered), and being all cut to regular measures, render unnecessary the constant cutting and consequent waste of Brass Rule.

(Cases \$3.00 each.)



8th Series.

Standard line weight
2 lb. 10 oz.
Price, \$2.40 per lb.

4th Series.

Standard line weight
2 lb. 10 oz.
Price, \$2.40 per lb.

5th Series.

Standard line weight
2 lb. 10 oz.
Price, \$2.40 per lb.

10th Series.

Standard line weight
2 lb. 10 oz.
Price, \$2.40 per lb.

LABOR-SAVING RULE.

The 4th to the 11th Series are put up in fonts of one-half the quantities mentioned in the above scheme. Series 10 and 11 are cut without a shoulder on the heavy side of the rule, and with inside and outside mitres, so that they may be used double, as in series 10 surrounding this paragraph.

9th Series.

Standard line weight
2 lb. 10 oz.
Price, \$2.40 per lb.

6th Series.

Standard line weight
2 lb. 10 oz.
Price, \$2.40 per lb.

7th Series.

Standard line weight
2 lb. 10 oz.
Price, \$2.40 per lb.

11th Series.

Standard line weight
2 lb. 10 oz.
Price, \$2.40 per lb.

BRASS RULE.

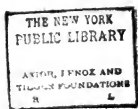
Sold in strips of two feet each.

See pages 128 and 129 for Ornamental Corners to fit every kind without justification on the outside.

No.	Cts. per foot
301	12
302	15
303	18
304	24
305	30
306	36
307	45
308	60
309	75
310	90
311	24
312	24
313	30
314	30
315	36
316	45
317	60
318	75
319	90
320	24
321	24
322	30
323	30
324	36
325	36
326	45
327	60
328	75
329	90

No.	Cts. per foot.
330	24
331	30
332	30
333	36
334	45
335	60
336	60
337	75
338	75
339	90
340	30
341	36
342	45
343	60
344	75
345	90
346	30
347	36
348	45
349	60
350	75
351	90
352	30
353	36
354	45
355	60
356	75
357	90

GEORGE BRUCE'S SON & CO., Type-founders, No. 13 Chambers-Street, NEW-YORK.





BRASS RULE.

Sold in strips of two feet each.

See pages 128 and 129 for Ornamental Corners to fit every kind without justification on the outside.

No.	Cts. per foot.
358	18
359	18
360	18
361	24
362	30
363	36
364	45
365	24
366	30
367	36
368	45
369	24
370	36
371	45
372	18
373	24
374	24
375	30
376	30
377	24
378	30
379	30
380	30
381	30
382	36
383	30
384	30
385	36
386	36
387	36

No.	Cts. per foot.
388	30
389	36
390	51
391	36
392	45
393	51
394	30
395	36
396	45
397	30
398	36
399	51
400	30
401	36
402	45
403	36
404	51
405	66
406	45
407	66
408	81
409	42
410	57
411	72
412	42
413	42
414	57
415	72

GEORGE BRUCE'S SON & CO., Type-founders, No. 13 Chambers-St.

BRASS RULE.

Sold in strips of two feet each.

See pages 128 and 129 for Ornamental Corners to fit every kind without justification on the outside.

No.	Cts. per foot
416	42
417	36
418	57
419	36
420	51
421	36
422	42
423	57
424	36
425	57
426	72
427	36
428	42
429	57
430	51
431	51
432	45
433	66
434	51
435	81
436	57
437	57
438	30
439	36
440	45
441	45
442	45
443	36
444	51
445	36

No.	Cts. per foot.
446	51
447	81
448	45
449	66
450	81
451	45
452	81
453	66
454	81
455	45
456	66
457	45
458	45
459	51
460	51
461	51
462	66
463	45
464	51
465	66
466	66
467	66
468	60
469	51
470	66
471	51
472	66
473	51
474	66

GEORGE BRUCE'S SON & CO., Type-founders, No. 13 Chambers-Street, NEW-YORK.





Ornamental Corners cast by GEORGE BRUCE'S SON & CO..

CORNERS for BRASS RULE,

To fit every kind of Bruce's Brass Rule shown on pages 125, 126 and 127, without justification, and mortised.

Price for a set of 4, Double Pin. 30 cents ; Three-line Pin. 50 cents ; Four-line Pin. 75 cents.

2302.
Pin Rule No. 200



2303.
Pin Rule 200



2304.
Pin Rule 200



2305.
Pin Rule 200



2306.
Pin Rule 200 to 217,
217 to 220,
220 to 229



2307.
Pin Rule 200 to 220
220 to 229



2308.
Pin Rule 200 to 220,
220 to 229,
229 to 239



2309.
Pin Rule 200, 204,
207 to 209,
209, 220, 221, 229



2310.
Pin Rule 200 to 209,
211 to 219,
219 to 220,
220 to 229



2311.
Pin Rule 211



2312.
Pin Rule 211, 200



2313.
Pin Rule 211



2314.
Pin Rule 211, 200, 209



2315.
Pin Rule 211, 209



2316.
Pin Rule 211, 209, 200



2317.
Pin Rule 217



2318.
Pin Rule 218



2319.
Pin Rule 219



2320.
Pin Rule 220



2321.
Pin Rule 221



2322.
Pin Rule 222



2323.
Pin Rule 223



2324.
Pin Rule 224



2325.
Pin Rule 225



2326.
Pin Rule 226



2327.
Pin Rule 227



2328.
Pin Rule 228



2329.
Pin Rule 229



2330.
Pin Rule 230, 229,
229, 239



2331.
Pin Rule 230, 229, 239



2332.
Pin Rule 232, 202



2333.
Pin Rule 233, 204,
207, 209



2334.
Pin Rule 233, 209,
204



2335.
Pin Rule 235, 207



2336.
Pin Rule 236, 204



2337.
Pin Rule 237, 204



2338.
Pin Rule 238



2339.
Pin Rule 239



2340.
Pin Rule 240



2341.
Pin Rule 241



2341a.
Pin Rule 241, 239, 201



2342.
Pin Rule 242



2343.
Pin Rule 243



2344.
Pin Rule 244



2345.
Pin Rule 245



2346.
Pin Rule 246



2347.
Pin Rule 247



2348.
Pin Rule 248, 240, 242



2348a.
Pin Rule 248, 240, 242



2349.
Pin Rule 249



2350.
Pin Rule 250



2351.
Pin Rule 251



at Bruce's New-York Type-foundry, No. 13 Chambers-street, NEW-YORK.

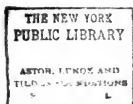
CORNERS for BRASS RULE,

To fit every kind of Bruce's Brass Rule shown on pages 125, 126 and 127, without justification, and mortised.

Price for a set of 4. Double Pin, 30 cents; Three-line Pin, 50 cents; Four-line Pin, 75 cents.



at Bruce's New-York Type-foundry, No. 13 Chambers-st., NEW-YORK.



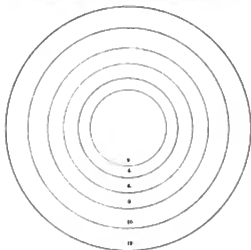
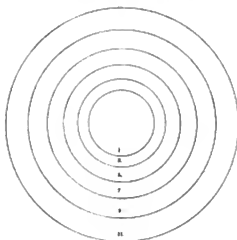


Brass Printing Materials made by George Bruce's Son & Co.,

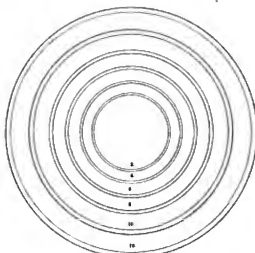
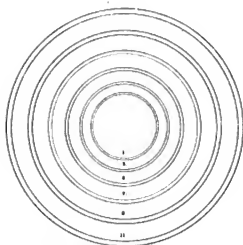
BRASS CIRCLES.

From No. 1 to 5 of either kind, 60 cents each. From No. 6 to 10, 75 cents each. Nos. 11 and 12, \$1.00 each. A set of 12 pieces of either kind for \$6.00.

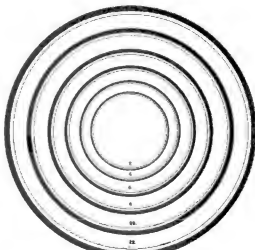
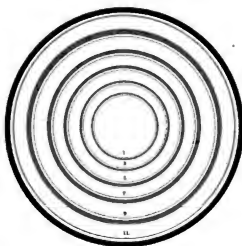
SINGLE.



PARALLEL.



DOUBLE.



at Bruce's New-York Type-foundry, No. 13 Chambers-st., New-York.

Brass Printing Materials made by George Bruce's Son & Co.,

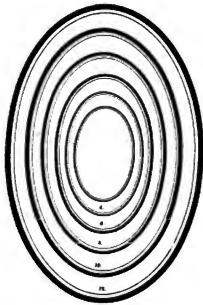
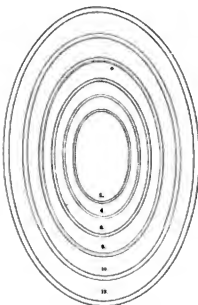
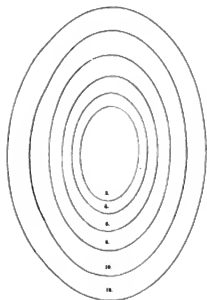
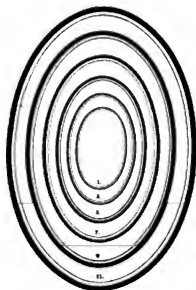
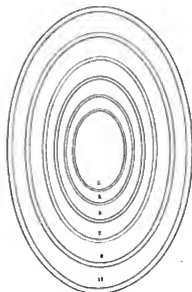
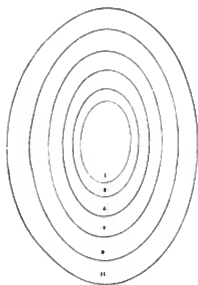
Brass Ellipses.

From No. 1 to 5 of either kind \$1.00 each. From No. 6 to 10 \$1.12 cents each. Nos. 11 and 12 \$1.25 cents each. A set of 12 pieces of either kind for \$12.00.

SINGLE.

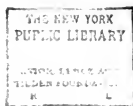
PARALLEL.

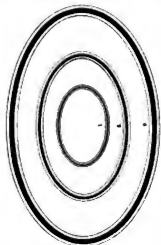
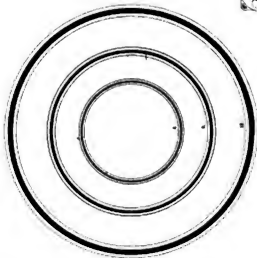
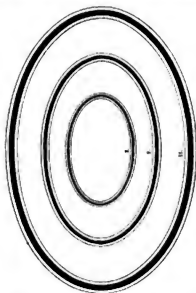
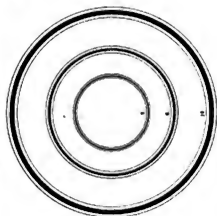
DOUBLE.



at Bruce's New-York Type-foundry, Chambers-st., New-York.



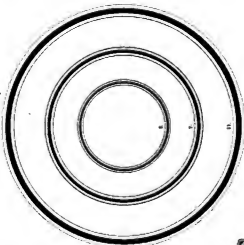
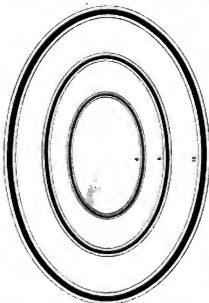
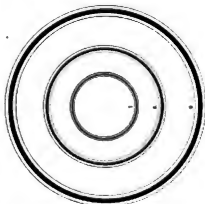
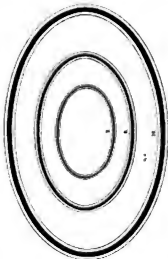


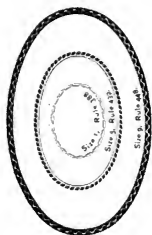
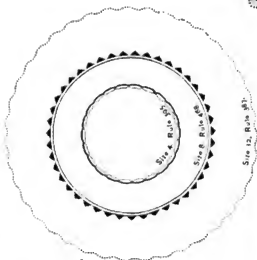
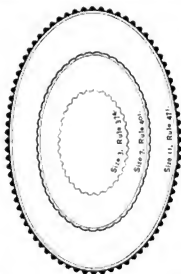
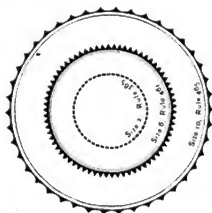


BRASS CIRCLES.
TRIPLE.
From Nos. 1 to 5, 40 cents each. From No. 6 to 10, 75 cents each. Nos. 11 and 12, \$1.00 each. The set of 12 pieces for \$12.00.

BRASS ELLIPSES.
TRIPLE.
From Nos. 1 to 5, \$1.00 each. From No. 6 to 10, \$1.12 cents each. Nos. 11 and 12, \$1.25 cents each. The set of 12 pieces for \$12.00.

BUELL'S NEW YORK TYPE FOUNDRY, 157 NASSAU ST.



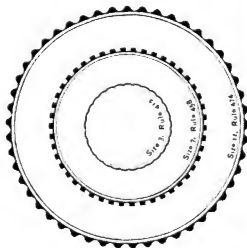
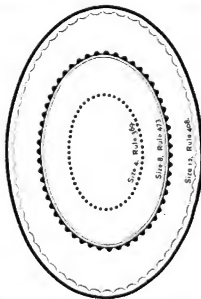
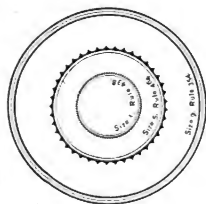
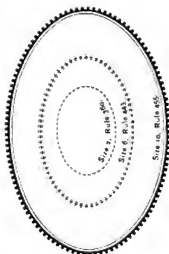


FANCY
BRASS CIRCLES AND ELLIPSES.
 Below Circles and Ellipses from all patterns of Brass Rule
 are shown 12 sizes, each for furnished to day of the
 12 sizes shown on this page.

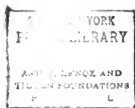
Prices of Fancy Circles.
 Nos. 1 to 5, 75 cents each; Nos. 6 to 10, 90 cents each;
 Nos. 11 and 12, \$1.12 cents each.

Prices of Fancy Ellipses.
 Nos. 1 to 5, \$1.12 cents each; Nos. 6 to 10, \$1.25 cents each;
 Nos. 11 and 12, \$1.50 cents each.

New's N. Y. Type-foundry, No. 13 Chambers-st.



































BRASS DASHES.















15 Cents each.

No.	
1	
2	
5	
6	
9	
10	
11	
12	
13	
8	
14	
3	
4	
7	














15 Cents each.

No.	
15	
16	
17	
18	
19	
20	
21	
22	
23	
24	
25	
26	
27	
28	














15 Cents each.

No.	
29	
30	
31	
32	
33	
34	
35	
36	
37	
38	
39	
40	
41	
42	







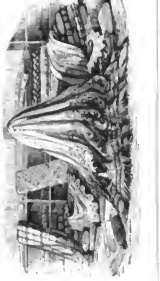





20 Cents each.

No.	
43	
44	
45	
46	
47	
48	
49	
50	
51	
52	
53	
54	
55	

From No. 56 to No. 60, 30 Cents each.
From No. 61 to No. 68, 30 Cents each.

No.	
56	
57	
58	
59	
60	
61	
62	
63	
64	
65	
66	
67	
68	

GEORGE BRUCE'S SON & CO., TYPE-FOUNDERS, 13 CHAMBERS-STREET, NEW-YORK.

<p>No. 3101. Bakery. \$1.25</p> 	<p>No. 3102. Butcher. \$0.90</p> 	<p>No. 3103. Oil and Lamp Dealer. \$1.25</p> 	<p>No. 3104. Grocery. \$1.25</p> 	<p>No. 3105. Fishmonger. \$0.90</p> 	<p>No. 3106. Kitchen-Furnishing. \$1.25</p> 	<p>No. 3107. Toys and Confectionery. \$1.25</p> 	<p>No. 3108. Fruit. \$0.90</p> 	<p>No. 3109. Dry Goods. \$1.25</p> 	<p>No. 3110. Apothecary. \$1.25</p> 	<p>No. 3111. Eating House. \$0.90</p> 	<p>No. 3112. Trunks. \$1.25</p> 
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No. 2113. Silver and Glassware. \$1.25.



No. 2114. Dentist. \$0.50.



No. 2115. School Books. \$1.25.



No. 2116. Laces and Embroideries. \$1.25.



No. 2117. Umbrellas. \$0.50.



No. 2118. Book Store. \$1.25.



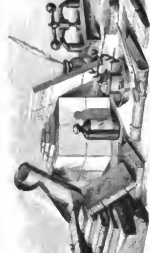
No. 2119. Millinery. \$1.25.



No. 2120. Tailor. \$0.50.



No. 2121. Stationery. \$1.25.



No. 2122. Jewelry. \$1.25.

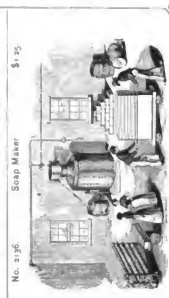
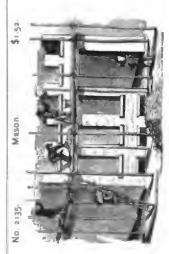
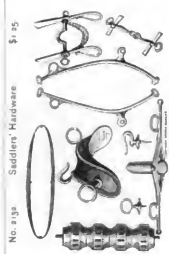
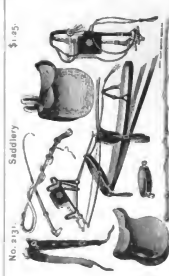


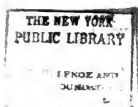
No. 2123. Boots and Shoes. \$0.50.

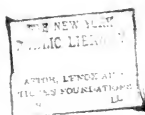


No. 2124. Tailor. \$1.25.





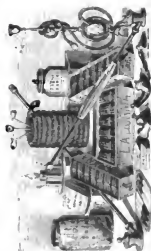




No. 2137.

Tobacco and Segars.

\$1.25



No. 2138.

Groceries.

\$0.90



No. 2140.

Agricultural Implements

\$1.25



No. 2141.

Tools

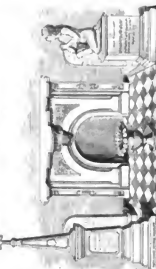
\$0.90



No. 2142.

Marble Works

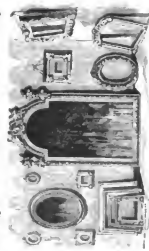
\$1.25



No. 2143.

Picture Frames

\$1.25



No. 2144.

Daguerreotypes.

\$0.90



No. 2145.

Plumber

\$1.25



No. 2146.

Carpeting.

\$1.25



No. 2147.

Miller

\$0.90












No. 2148.

Daguerreotype

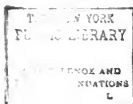
\$1.25

















































































<p>No. 2151.</p> <p>Locksmith</p> <p>\$1.25.</p> 	<p>No. 2154</p> <p>Sign Painting</p> <p>\$1.25.</p> 	<p>No. 2157</p> <p>Undertaker.</p> <p>\$1.60.</p> 
<p>No. 2159.</p> <p>Baker.</p> <p>\$1.90.</p> 	<p>No. 2153</p> <p>Hatter.</p> <p>\$1.90.</p> 	<p>No. 2156</p> <p>Mill</p> <p>\$1.25.</p> 
<p>No. 2149</p> <p>Sporting</p> <p>\$1.25.</p> 	<p>No. 2152.</p> <p>Wagons and Sleighs.</p> <p>\$1.25.</p> 	<p>No. 2155</p> <p>Greenhouse</p> <p>\$1.60.</p> 

Entered according to Act of Congress, in the year 1881, by GEORGE BRUCE, in the Clerk's Office of the District Court of the United States, for the Southern District of New-York.

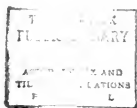




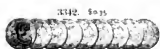
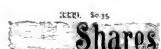
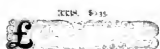
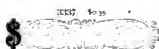
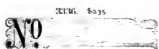
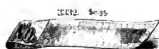
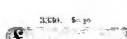
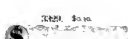
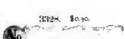
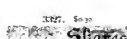
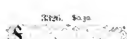
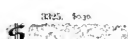
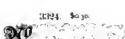
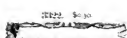
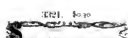
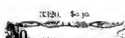
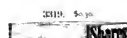
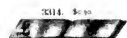
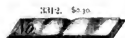
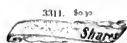
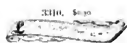
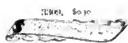
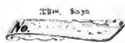
 2500. UNITED STATES	 2501. MAINE	 2502. NEW HAMPSHIRE	 2503. VERMONT	 2504. MASSACHUSETTS	 2505. RHODE ISLAND
 2506. CONNECTICUT	 2507. NEW YORK	 2508. NEW JERSEY	 2509. PENNSYLVANIA	 2510. DELAWARE	 2511. MARYLAND
 2512. VIRGINIA	 2513. WEST VIRGINIA	<p style="text-align: center;"> ELECTROTYPED ORNAMENTS <i>Made by</i> GEO. BRUCE'S SON & CO., <i>No. 13 Chambers-street, New-York.</i> Price, 50 cents each. </p>		 2514. NORTH CAROLINA	 2515. SOUTH CAROLINA
 2516. KENTUCKY	 2517. TENNESSEE			 2518. GEORGIA	 2519. FLORIDA
 2520. ALABAMA	 2521. MISSISSIPPI	 2522. LOUISIANA	 2523. TEXAS	 2524. OHIO	 2525. MICHIGAN
 2526. INDIANA	 2527. ILLINOIS	 2528. MISSOURI	 2529. ARKANSAS	 2530. KANSAS	 2531. NEBRASKA
 2532. WISCONSIN	 2533. MINNESOTA	 2534. IOWA	 2535. COLORADO	 2536. CALIFORNIA	 2537. OREGON

 UNITED STATES OF AMERICA	<p style="text-align: center;">Electrotyped Ornaments made by GEORGE BRUCE'S SON & CO., No. 19 CHAMBERS-STREET, NEW-YORK. Price, 50 cents each.</p>				 CITY OF NEW YORK
 CANADA EAST & WEST	 NEW BRUNSWICK	 COSTA RICA	 NEWFOUNDLAND	 PRINCE EDWARD ISLAND	 MEXICO
 GUATEMALA	 HONDURAS	 SAN SALVADOR	 NICARAGUA	 COSTA RICA	 COLUMBIA
 ST. DOMINGO	 HAITI	 VENEZUELA	 ECUADOR	 PERU	 BOLIVIA
 CHILE	 ECUADOR	 ARGENTINE CONFEDERATION	 PARAGUAY	 URUGUAY	 GREAT BRITAIN & IRELAND
 SWEDEN & NORWAY	 RUSSIA	 AUSTRIA	 PRUSSIA	 DENMARK	 SAXONY
 WÜRTTEMBERG	 BATAVIA	 HOLLAND	 BELGIUM	 FRANCE	 SPAIN
 PRUSSIA	 SWITZERLAND	 ITALY	 PRUSSIA	 TURKEY	 GREECE

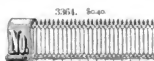
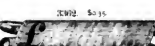
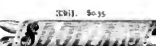
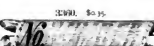
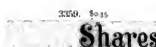
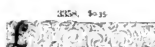
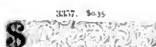
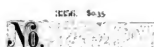
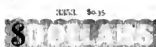
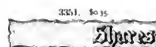
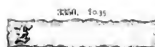
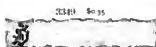
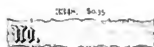
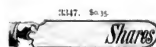
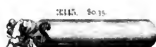




ELECTROTYPED ORNAMENTS MADE AT BRUCE'S NEW-YORK TYPE-FOUNDRY.



ELECTROTYPED ORNAMENTS made at BRUCE'S NEW-YORK TYPE-FOUNDRY.







ELECTROTYPED ORNAMENTS made at BRUCE'S NEW-YORK TYPE-FOUNDRY.

(Old Style Head and Tail piece)

3000. \$1.00.



3009. \$0.75.



3018. \$1.00.



3001. \$1.25.



3010. \$0.75.



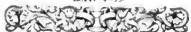
3019. \$1.25.



3002. \$1.25.



3011. \$0.75.



3020. \$1.25.



3003. \$1.00.



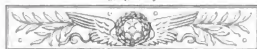
3012. \$0.75.



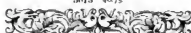
3021. \$1.00.



3004. \$1.25.



3013. \$0.75.



3022. \$1.25.



3005. \$1.25.



3014. \$0.75.



3023. \$1.25.



3006. \$1.00.



3015. \$0.75.



3024. \$1.00.



3007. \$1.25.



3016. \$0.75.



3025. \$1.25.



3008. \$1.25.



3017. \$0.75.



3026. \$1.25.



Electrotyped Ornaments made at Bruce's New-York Type-foundry.

Old-Style Head and Tail pieces.

3027. \$1.00.



3029. \$1.00.



3031. \$1.00.



3033. \$1.00.



3035. \$1.00.



3037. \$1.00.



3043. \$0.60.



3044. \$0.50.



3045. \$0.50.



3039. \$0.60.



3040. \$0.60.



3041. \$0.60.



3042. \$0.50.



3046. \$1.00.



3047. \$1.25.



3048. \$1.50.



3038. \$1.25.



3030. \$1.25.



3032. \$1.25.



3034. \$1.25.



3036. \$1.25.



3039. \$1.00.



3049. \$0.60.



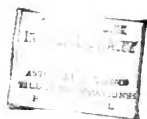
3050. \$0.50.



3051. \$0.50.







ELECTROTYPED ORNAMENTS made at BRUCE'S NEW-YORK TYPE-FOUNDRY.

Old Style Head and Tail pieces.

3062. \$0.50



3063. \$0.50



3064. \$0.60



3065. \$0.75



3066. \$1.50



3067. \$1.50



3068. \$1.50



3069. \$1.50

3069. \$0.50



3061. \$0.50



3062. \$0.50



3063. \$0.50



3064. \$0.50



3065. \$0.50



3066. \$0.75



3067. \$0.50



3068. \$0.75



3069. \$0.50



3070. \$0.25



3071. \$0.25



3072. \$0.25



3073. \$0.25



3074. \$0.25



3075. \$0.25



3076. \$0.50



3077. \$0.60



3078. \$0.50



3079. \$1.50



3081. \$0.75



3082. \$1.50



3083. \$1.00

Electrotyped Ornaments made at Bruce's New-York Type-foundry.

OLD-STYLE HEAD AND TAIL PIECES.

3083. \$1.50.



3089. \$1.50.



3084. \$1.50.



3085. \$1.50.



3100. \$1.50.



3090. \$1.50.



3087. \$1.50.



3101. \$1.50.



3098. \$1.50.



3089. \$1.50.



3102. \$1.50.



3090. \$1.50.



3091. \$1.50.



3103. \$1.50.



3092. \$1.50.



3093. \$1.50.



3104. \$1.50.



3094. \$1.50.



3095. \$1.50.



3105. \$1.50.



3096. \$1.50.



3097. \$1.50.



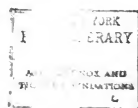
3106. \$1.50.



3098. \$1.50.







Electrotyped Ornaments made at Bruce's New-York Type-foundry.

Old-Style Head and Tail pieces.

3107. \$1.25.



3127. \$0.75.



3108. \$1.25.



3109. \$1.00.



3128. \$0.60.



3110. \$1.25.



3111. \$1.00.



3129. \$0.60.



3112. \$1.00.



3113. \$1.00.



3130. \$0.60.



3114. \$1.00.



3115. \$1.25.



3116. \$1.25.



3117. \$1.00.



3131. \$0.60.



3118. \$1.00.



3119. \$0.75.



3132. \$0.75.



3120. \$0.75.



3121. \$0.75.



3122. \$0.75.



3123. \$0.75.



3133. \$0.75.



3124. \$0.75.



3125. \$0.75.



3126. \$0.75.



Electrotyped Ornaments From Bruce's New-York Type-Foundry.

Old-Style Head and Tail pieces.

3134. \$0.50



3135. \$0.50



3136. \$0.50



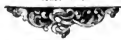
3137. \$0.50



3138. \$0.40



3139. \$0.40



3140. \$0.50



3141. \$0.40



3142. \$0.40



3143. \$0.50



3145. \$1.50



3146. \$0.50



3144. \$0.50



3147. \$0.50



3148. \$1.00



3149. \$1.00



3150. \$0.75



3153. \$1.25



3155. \$0.75



3151. \$0.75



3156. \$0.75



3154. \$1.50



3152. \$1.00



3157. \$1.00







ELECTROTYPED ORNAMENTS MADE AT BRUCE'S NEW-YORK TYPE-FOUNDRY:

OLD-STYLE HEAD AND TAIL PIECES.

3155. \$1.40



3150. \$1.40



3160. \$1.40



3161. \$1.40



3162. \$1.40



3163. \$1.40



3164. \$1.40



3165. \$1.40



3166. \$1.40



3167. \$1.40



3168. \$1.40



3169. \$1.40



3170. \$1.40



3171. \$1.40



3172. \$1.40



3173. \$1.40



3174. \$1.40



3175. \$1.40



3176. \$1.40



3177. \$1.40



3178. \$1.00



3179. \$1.40



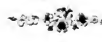
3180. \$1.40



3181. \$1.40



3182. \$1.40



3183. \$1.40



3184. \$1.40



3185. \$1.40



3186. \$1.40



3187. \$1.40



3188. \$1.40



3189. \$1.40



3190. \$1.40



3191. \$1.40



3192. \$1.40



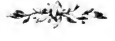
3193. \$1.40



3194. \$1.40



3195. \$1.40



3196. \$1.40



3197. \$1.40



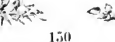
3198. \$1.40



3199. \$1.40



3200. \$1.40



3201. \$1.40



3202. \$1.40



3203. \$1.40



ELECTROTYPED ORNAMENTS MADE AT BRUCE'S NEW-YORK TYPE-FOUNDRY.

1950. \$1.00.



Baker

1951. \$1.00.



Barber

1952. \$1.00.



Bookbinder

1953. \$1.00.



Book Store

1954. \$1.00.



Book Store

1955. \$1.00.



Boot Maker

1956. \$1.00.



Butcher

1957. \$1.00.



Carpenter

1958. \$1.00.



Carriages and Harness

1959. \$1.00.



Cattle Market

1960. \$1.00.



Cattle Market

1961. \$1.00.



Druggist

1962. \$1.00.



Dry Goods

1963. \$1.00.



Feast

1964. \$1.00.



Fish Market

1965. \$1.00.



Gun Store

1966. \$1.00.



Hardware

1967. \$1.00.



Hatter

1968. \$1.00.



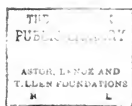
Ladies Dressing Room

1969. \$1.00.



Laundry





ELECTROTYPED ORNAMENTS MADE AT BRUCE'S NEW-YORK TYPE-FOUNDRY.

1970. \$4.00



Liquor Store

1971. \$4.00



Milliner

1972. \$4.00



Music Store

1973. \$4.00



Music Instruments

1974. \$4.00



Optician

1975. \$4.00



Perfumery

1976. \$4.00



Porcelain Dealer

1977. \$4.00



Fork Dealer

1978. \$4.00



Violin

1979. \$4.00



Restaurant

1980. \$4.00



Stationer

1981. \$4.00



Tailor

1982. \$4.00



Umbrellas

1983. \$4.00



Upholsterer

1984. \$4.00



Watchmaker

1985. \$4.00



Wheelwright

2000. \$4.50



Bookbinder

2001. \$4.50



Bricklayer

2002. \$4.50



Comb Dealer

2003. \$4.50



Carpenter

ELECTROTYPED ORNAMENTS MADE AT BRUCE'S NEW-YORK TYPE-FOUNDRY.



2004. \$4.50.

Cedar Cooper



2005. \$4.50.

China Ware



2006. \$4.50.

Confectioner



2007. \$4.50.

Cabinet Maker



2008. \$4.50.

Grocer



2009. \$4.50.

Gunsmith



2010. \$4.50.

Hardware



2011. \$4.50.

Hatter



2012. \$4.50.

Hooper



2013. \$4.50.

Liquor Dealer



2014. \$4.50.

Marble worker



2015. \$4.50.

Optician



2016. \$4.50.

Painter



2017. \$4.50.

Ship-chandler



2018. \$4.50.

Shoemaker



2019. \$4.50.

Tinsmith



2020. \$4.50.

Tobacconist



2021. \$4.50.

Toy Dealer



2022. \$4.50.

Umbrella Maker.



2023. \$4.50.

Vintner



2024. \$4.50.

Wheelwright



2025. \$4.50.

Wire worker



2026. \$4.50.

Agricultural Implements



2027. \$4.50.

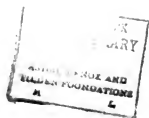
Apothecary




























2028. \$4.50.

Artificial Flowers





ELECTROTYPED ORNAMENTS made at BRUCE'S NEW-YORK TYPE-FOUNDRY.

<p>2029. \$1.50</p>  <p>Baker</p>	<p>2030. \$1.50</p>  <p>Bucket Maker</p>	<p>2031. \$1.50</p>  <p>Bell Hanger</p>	<p>2032. \$1.50</p>  <p>Bands and Straps</p>	<p>2033. \$1.50</p>  <p>Brewer</p>
<p>2034. \$1.50</p>  <p>Brick Maker</p>	<p>2035. \$1.50</p>  <p>Carriage Maker</p>	<p>2036. \$1.50</p>  <p>Chair Maker</p>	<p>2037. \$1.50</p>  <p>Clock and Watch Maker</p>	<p>2038. \$1.50</p>  <p>Coal Dealer</p>
<p>2039. \$1.50</p>  <p>Coppermith</p>	<p>2040. \$1.50</p>  <p>Cutler</p>	<p>2041. \$1.50</p>  <p>Dentist</p>	<p>2042. \$1.50</p>  <p>Dry Goods</p>	<p>2043. \$1.50</p>  <p>Farmer</p>
<p>2044. \$1.50</p>  <p>Fire Engine</p>	<p>2045. \$1.50</p>  <p>Fish Dealer</p>	<p>2046. \$1.50</p>  <p>Fisherman</p>	<p>2047. \$1.50</p>  <p>Flour Dealer</p>	<p>2048. \$1.50</p>  <p>Florist</p>
<p>2049. \$1.50</p>  <p>Furrier</p>	<p>2050. \$1.50</p>  <p>Gunsmith</p>	<p>2051. \$1.50</p>  <p>Gentleman's Furnisher</p>	<p>2052. \$1.50</p>  <p>Hair Dresser</p>	<p>2053. \$1.50</p>  <p>Harness Maker</p>

Electrotyped Ornaments made at Bruce's New-York Type-foundry.

2064. \$0.50



Jeweller

2065. \$0.50



Lamp Dealer

2066. \$0.50



Locksmith

2067. \$0.50



Lumber Dealer

2068. \$0.50



Marinet

2069. \$0.50



Milliner

2070. \$0.50



Music Dealer

2071. \$0.50



Notion Dealer

2072. \$0.50



Paper Hanger

2073. \$0.50



Pawnbroker.

2074. \$0.50



Pen Dealer

2075. \$0.50



Perfumer

2076. \$0.50



Photographer

2077. \$0.50



Piano Maker

2078. \$0.50



Pickles and Preserves

2079. \$0.50



Picture Frames

2080. \$0.50



Hunter

2081. \$0.50



Printer

2082. \$0.50



Restaurant

2083. \$0.50



Sadler

2074. \$0.50



Sash Maker

2075. \$0.50



Scale Maker

2076. \$0.50



Sewing Machine

2077. \$0.50



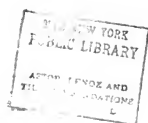
Shell Fish Dealer

2078. \$0.50




























Ship Builder





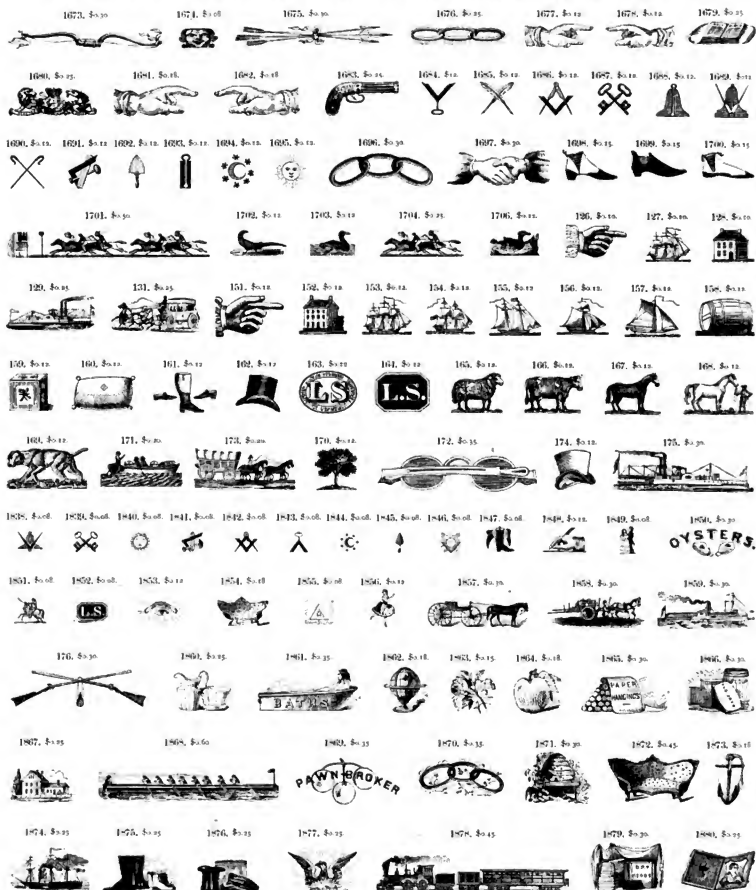
Electrotyped Ornaments made at Bruce's New-York Type-foundry.

<p>2079. \$0.50</p>  <p>Shoemakers' Fitter</p>	<p>2080. \$0.50</p>  <p>Stationer</p>	<p>2081. \$0.50</p>  <p>Store Dealer</p>	<p>2082. \$0.50</p>  <p>Surgical Instruments</p>	<p>2083. \$0.50</p>  <p>Tailor</p>
<p>2084. \$0.50</p>  <p>Tailor Chandler</p>	<p>2085. \$0.50</p>  <p>Tea Dealer</p>	<p>2086. \$0.50</p>  <p>Trunk Maker</p>	<p>2087. \$0.50</p>  <p>Turner</p>	<p>2088. \$0.50</p>  <p>Undertaker</p>
<p>2089. \$0.50</p>  <p>Upholsterer</p>	<p>2090. \$0.50</p>  <p>Baker</p>	<p>2091. \$0.50</p>  <p>Crockery</p>	<p>2092. \$0.50</p>  <p>Druggist</p>	<p>2093. \$0.50</p>  <p>Farmer</p>
<p>2094. \$0.50</p>  <p>Flour Dealer</p>	<p>2095. \$0.50</p>  <p>Harpist</p>	<p>2096. \$0.50</p>  <p>Hatter</p>	<p>2097. \$0.50</p>  <p>Liquor Dealer</p>	<p>2098. \$0.50</p>  <p>Musician</p>
<p>2099. \$0.50</p>  <p>Miner</p>	<p>2100. \$0.50</p>  <p>Shoemaker</p>	<p>2101. \$0.50</p>  <p>Stationer</p>	<p>2102. \$0.50</p>  <p>Tea Dealer</p>	<p>2103. \$0.50</p>  <p>Tobaccoist</p>





Ornaments made at Bruce's New-York Type-Foundry.



ORNAMENTS MADE AT BRUCE'S NEW-YORK TYPE-FOUNDRY.

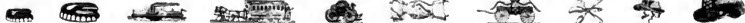






Ornaments made at Bruce's New-York Type-foundry.

3400, \$o.08. 3401, \$o.12. 3402, \$o.18. 3403, \$o.25. 3404, \$o.12. 3405, \$o.18. 3406, \$o.18. 3407, \$o.12. 3408, \$o.08. 3409, \$o.12.



3410, \$o.12. 3411, \$o.12. 3412, \$o.18. 3413, \$o.25. 3414, \$o.12. 3415, \$o.18. 3416, \$o.12. 3417, \$o.12. 3418, \$o.12.



3419, \$o.12. 3420, \$o.30. 3421, \$o.18. 3422, \$o.18. 3423, \$o.25. 3424, \$o.30. 3425, \$o.12. 3426, \$o.12. 3427, \$o.12.



3428, \$o.18. 3429, \$o.12. 3430, \$o.25. 3431, \$o.25. 3432, \$o.25. 3433, \$o.18. 3434, \$o.12. 3435, \$o.30.



3436, \$o.18. 3437, \$o.18. 3438, \$o.18. 3439, \$o.18. 3440, \$o.18. 3441, \$o.30. 3442, \$o.18. 3443, \$o.18. 3444, \$o.18.



3445, \$o.18. 3446, \$o.18. 3447, \$o.18. 3448, \$o.18. 3449, \$o.18. 3450, \$o.12. 3451, \$o.30. 3452, \$o.18. 3453, \$o.18.



3454, \$o.25. 3455, \$o.25. 3456, \$o.25. 3457, \$o.25. 3458, \$o.30. 3459, \$o.25. 3460, \$o.25. 3461, \$o.18.



363, \$o.25. 470, \$o.35. 460, \$o.35. 1586, \$o.35. 1720, \$o.60.



1321, \$o.45. 1591, \$o.35. 1585, \$o.25. 1752, \$o.35. 358, \$o.60.



1300, \$o.60. 356, \$o.75. 649, \$o.60. 751, \$o.30.



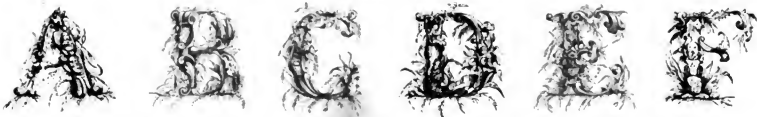
Electrotyped Ornaments made at Bruce's New-York Type-foundry.

Initial Letters.

FIRST SERIES—60 CENTS EACH.—\$12.00 PER SET.



SECOND SERIES—50 CENTS EACH.—\$10.00 PER SET.



THIRD SERIES—35 CENTS EACH.—\$7.00 PER SET.



FOURTH SERIES—50 CENTS EACH.—\$10.00 PER SET.



FIFTH SERIES—50 CENTS EACH.—\$10.00 PER SET.





THE NEW YORK
PUBLIC LIBRARY

ASTOR, LENOX AND
TILDEN FOUNDATION
N Y

INITIAL LETTERS.

TENTH SERIES—25 CENTS EACH.—\$5.00 PER SET.



ELEVENTH SERIES—30 CENTS EACH.—\$6.00 PER SET.



TWELFTH SERIES—35 CENTS EACH.—\$7.00 PER SET.



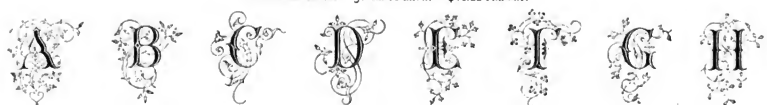
THIRTEENTH SERIES—35 CENTS EACH.—\$7.00 PER SET.



FOURTEENTH SERIES—40 CENTS EACH.—\$8.00 PER SET.



FIFTEENTH SERIES—50 CENTS EACH.—\$10.00 PER SET.



SIXTEENTH SERIES—60 CENTS EACH.—\$12.00 PER SET.



Electrotyped Ornaments made at Bruce's New-York Type-foundry.

INITIAL LETTERS.

SEVENTEENTH SERIES—35 CENTS EACH.—\$7.00 PER SET.



EIGHTEENTH SERIES—35 CENTS EACH.—\$7.00 PER SET.



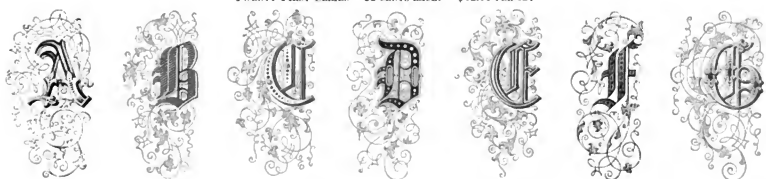
NINETEENTH SERIES—40 CENTS EACH.—\$8.00 PER SET.



TWENTIETH SERIES—60 CENTS EACH.—\$12.00 PER SET.



TWENTY-FIRST SERIES—60 CENTS EACH.—\$12.00 PER SET.



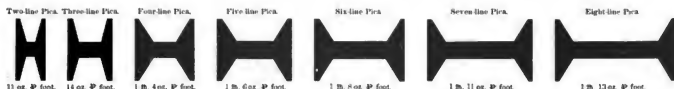
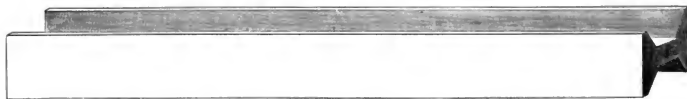
TWENTY-SECOND SERIES—75 CENTS EACH.—\$16.00 PER SET.







METAL FURNITURE.



The Metal Furniture above shown has long been in use, and is invaluable for the imposition of forms. It is cast from Two to Eight line Pica in thickness and about 12 inches long, and sold either cut to measure or uncut at 40 cts. 7/8 lb.

CORNER QUADS.



Pica, Long Prim. & Nonp.
(For Mitres, &c.)



Corner Quads are cast on Pica, Long Primer and Nonpareil bodies, and insure a better junction of mitred rules, by preventing them slipping past each other.

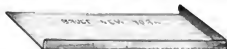
Price, 30 cts. for Set of 4

NUMBERED SLUGS.



Numbered Slugs have been in use several years in the principal newspaper offices in this city. Each compositor has a few on his stand, corresponding with his number in the printing office, and drops one at the bottom of his matter in the proof-galleys so that his number is also proved with the other matter as the record of his work. They can be furnished with either of the above faces, electrotyped and cut to the measure of the columns, for 30 cts. each.

BRASS COMMON GALLEYS.



These new articles are made from one solid piece of brass, and, as they do not split or warp, will outlast many wooden galleys. As the brass is thin, the matter can be touched from them as from a proof galley; a smaller galley may therefore be used, taking up less room on the case. Prices are given below for sizes suitable for newspaper, book and job work:

	9 inches long	12 inches long	18 inches long
2 1/4 inches wide,	36 cts.	75 cts.	90 cts.
4 1/4 " "	70 " "	90 " "	112 " "
6 " "	100 " "	130 " "	145 " "
9 " "	140 " "	165 " "	225 " "

PROOF GALLEYS.



Single Column, brass bottom, 4 1/4 by 23 inches inside.....	\$3.37
Double Column, " " 6 1/4 by 23 " " " " " "	4.15
Single Column, brass bottom and lined, 4 1/4 by 23 inches inside.....	4.87
Double Column, " " " " 6 1/4 by 23 " " " " " "	5.63

LABOR-SAVING LEADS.



These Leads (and Slugs, as they are sometimes called) are cast Six to Pica, Four to Pica, Nonpareil and Pica in thickness, and cut in 14 different lengths, viz: 4, 4 1/4, 5, 5 1/2, 6, 7, 8, 10, 12, 14, 16, 18, 20 and 22 ems Pica. The smallest assortment of either thickness weighs 25 lb. and by a combination of them, for example, over 800 medium Pica lines (22 ems Pica) can be loaded from a 25 lb. four Six to Pica. They are

cut very accurately and the length of each lead stamped on it. No job office should be without them. The time saved in having them ready cut and stamped to your hand will soon pay for them, and if you will, either singly or in combination, use them as measures for your composing sticks, you will cease to cut up leads for jobbing. Price, 65 cts. per lb. for Four or Six to Pica; 40 cts. per lb. for Pica or Nonpareil.

LABOR-SAVING QUOTATIONS.



These Labor-Saving Quotations are accurately cast, of Two, Three and Four lines Pica in thickness, and 4, 8, 12, 16 and 20 ems Pica in length, with spaces to each size. The smallest assortment of these three thicknesses of all lengths weighs 40 lb. and is

sold at 40 cts. per lb. They may be used in all cases where ordinary wooden furniture has been used. In large assortments, pieces of 25, 37, 49 and 62 ems Pica in length can be furnished to either of the three widths.

at Bruce's New-York Type-foundry, No. 13 Chambers-st., New-York.





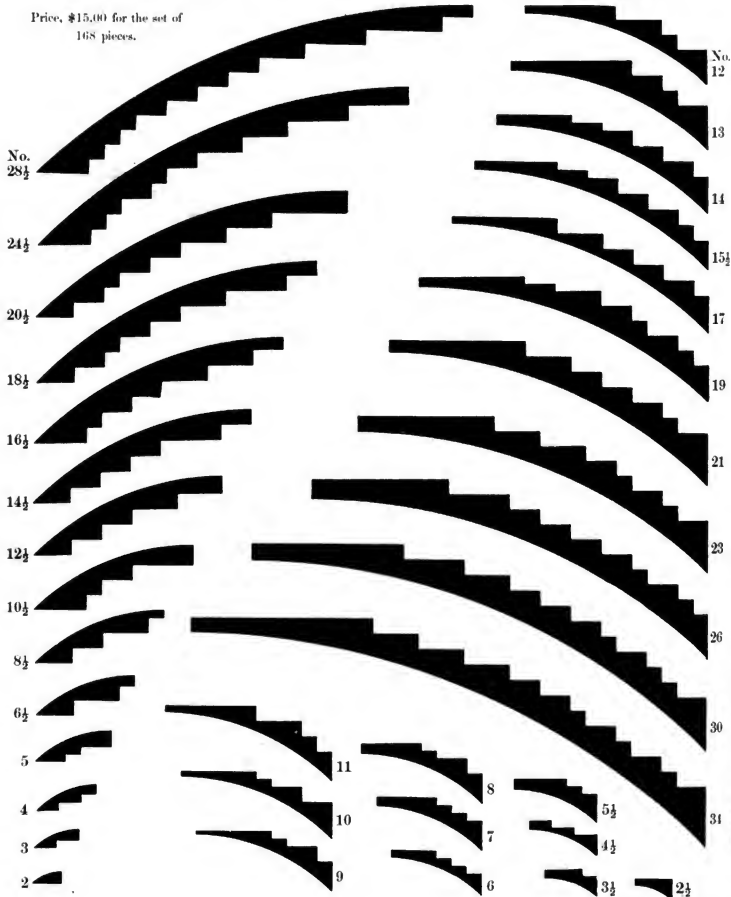
BRUCE'S CIRCULAR QUADRATS.

They justify with Pica quads, and their length in Pica ems is stamped on them. Each foot contains 8 each Nos. 2 to 9,—4 each Nos. 8½ to 17,—2 each Nos. 18½ to 34.

Price, \$15.00 for the set of
168 pieces.

Interior.

Exterior.



1st SUPPLEMENT to

Bruce's *Abridged Specimen Book of*

1869.

NEW-YORK, March 1, 1870.

\$8.32.

DOUBLE-PICA BLACK RIMMED.

W. & J. A.
1870

First National Bank.

**This is to Certify, This Indenture, Shipped,
Bought of**

\$5.64.

PICA EXTENDED BLACK.

W. & J. A.
1870

Bruce's New-York Type-foundry,

Established in 1813.

GEORGE BRUCE'S SON & CO., 13 CHAMBERS-ST., NEW-YORK.



\$8.25.

GREAT-PRIMER EXTENDED BLACK.

W. & J. A.
1870

Bruce's New-York Type-foundry,

Established in 1813.

GEORGE BRUCE'S SON & CO., 13 CHAMBERS-ST.

\$11.14.

DOUBLE PICA EXTENDED BLACK.

W. & J. A.
1870

Second National Bank.

GEORGE BRUCE'S SON & CO.,

No. 13 Chambers-Street,

\$16.70.

DOUBLE GREAT-PRIMER EXTENDED BLACK.

W. & J. A.
1870

George Bruce's Son & Co.,

NEW-YORK,

No. 13 Chambers-St.





PRINTING TYPES CAST BY GEORGE BRUCE'S SON & CO.,

\$2.00. **BREVIER GOTHIC CONDENSED ITALIC.** 12 A 12 B
COMBINATION BORDERS.
 ASTRONOMICAL, MATHEMATICAL AND MEDICAL SIGNS.
 BRUCE'S NEW-YORK TYPE-FOUNDRY, 1870.

\$1.64. **TWO-LINE PEARL GOTHIC CONDENSED ITALIC.** 10 A 10 B
BRASS MATERIAL OF ALL KINDS.
 LABOR-SAVING RULE, DASHES, CIRCLES, &C.,
 BRUCE, NEW-YORK, 1870.

TWO-LINE NONPAREIL GOTHIC CONDENSED ITALIC. 12 A 12 B
 \$1.85. **CIRCULAR QUADS,**
CORNER QUADS, METAL FURNITURE,
 BRUCE, NEW-YORK, 1870.

TWO-LINE BREVIER GOTHIC CONDENSED ITALIC. 10 A 10 B
 \$2.48. **PRINTING PRESSES,**
ROLLERS & ALL KINDS OF INK,
 BRUCE, NEW-YORK, 1870.

\$3.14. **TWO-LINE LONG-PRIMER GOTHIC CONDENSED ITALIC.** 12 A 12 B
CASES, STANDS, WOOD RULE, MALLETS AND PLANERS,
 BRUCE'S NEW-YORK TYPE-FOUNDRY, 1870.



\$11.62.

DOUBLE PICA RAY SHADED.

10 A and 12 A 12 B 12 C

Second National Bank,
GEORGE BRUCE'S SON & CO.,
Type-founders, No. 13 Chambers-Street,
NEW-YORK.



\$2.90.

PICA ORNAMENTED, No. 27.

10 A and 12 A 12 B 12 C

THE PRINTERS' PRICE LIST.
 A Manual for the use of Clerks and Bookkeepers in Job Printing Offices. By THEO. L. DE VINNE.
 FRANCIS HART & CO., 63 Courtlandt-Street, NEW-YORK, 1866.

1 \$4.84.

DOUBLE PICA ORNAMENTED, No. 42.

10 A and 12 A 12 B 12 C

The History of the Life of Albrecht Dürer of Nürnberg. **MRS. CHARLES HEATON,**
 London, 1870.

\$6.56.

DOUBLE GREAT-PRIMER ORNAMENTED, No. 31.

10 A and 12 A 12 B 12 C

Albert Durer: his life and works. **WM. B. SCOTT,** London: 1869.

AT BRUCE'S NEW-YORK TYPE-FOUNDRY, 13 CHAMBERS-STREET, NEW-YORK.

Printing Types cast by GEORGE BRUCE'S SON & CO.,

\$4.50.

BREVIER LATIN ITALIC.

W & A
15, 16, 17, 18

THE COMPANY OF STATIONERS, or Text-Writers, who wrote and sold all sorts of books then in use, namely *J. B. C.* or *Abbies*, with the *Pater-noster*, *Ave Mary*, *Credo*, *Graces*, &c. dwell in and about *Pater-noster Row*. And *Stow*, in his *Survey of London*, edition 1598, says, also turners of heads, and they were called, *Pater-noster makers*, as may be seen in a record of one *Robert Nikke*, *Pater-noster maker*, and citizen, in the reign of *Henry IV.* &c.

\$4.30.

LONG-PRIMER LATIN ITALIC.

W & A
15, 16, 17, 18

THEY were of great antiquity, even before the Art of PRINTING was invented; and notwithstanding all the endeavours that have been made, no privilege or charter have as yet been discovered, though several of the old printers are said to be of the Stationers Company, nor can we find what authority they had granted them, with relation to printed books as an incorporated body till the following Charter was granted them, in the year 1556; wherein may be observed the names of several of the early master-printers.

\$4.07.

PICA LATIN ITALIC.

W & A
15, 16, 17, 18

THE CHARTER granted to the Company of STATIONERS on the 4th day of May, in the year 1556, and in the Third and Fourth of Philip and Mary, being a true copy of the original record remaining in the Chapel of the Rolls. Examined, and translated from the original Latin copy, by

MR. HENRY ROOK, Clerk of the Rolls.

\$5.20.

LONG-PRIMER VENETIAN.

W & A
15, 16, 17, 18

THE KING AND QUEEN TO ALL THOSE TO WHOM THESE PRESENTS SHALL COME, GREETING. KNOW ye that we considering and manifestly perceiving that several seditious and heretical books both in verse and prose are daily published, stamped and printed by divers scandalous, schismatical and heretical persons, not only exciting our subjects and liegemen to sedition and disobedience against us, our crown and dignity, but also to the renewal and propagating very great and detestable heresies against the faith and sound catholic doctrine of holy mother, the church; and being willing to provide a proper remedy in this case,

(LONDON, 4th day of May, in the year 1556.)

\$6.75.

GREAT-PRIMER VENETIAN.

W & A
15, 16, 17, 18

WE of our own special favour, certain knowledge and mere motion do will, give and grant for ourselves, our heirs and successors of the above-mentioned queen, to our beloved and faithful liegemen,

THOMAS DOCKWRAY (Master)

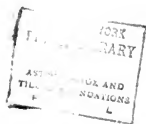
JOHN CAWOOD, HENRY COKE (Keepers or Wardens)

(The Freeman or Commonality)

WILLIAM BONHAM, JOHN ROGERS, ROBERT HOLDER, &c.
Freemen of the Mystery or Art of a Stationer of our city of London and suburbs
(LONDON, 4th day of MAY, in the year 1556.)

at Bruce's New-York Type-Foundry, 13 Chambers-street, NEW-YORK.





PRINTING TYPES CAST BY GEORGE BRUCE'S SON & CO.,

\$2.40. NONPAREIL ITALIAN CONDENSED.

PRINTING IN COLOR.

Three colors were used by Peter Schöeller in printing the initial letter of the *Marta Fabrice* of 1657. Gold was used by a printer of Venice in 1677. Red was in common use by printers of all countries at a very early date. But in no case did any printer of the 15th, 16th or 17th centuries attempt the printing of pictures by surrounding and overlapping colors.

There was no printing given in use for many centuries that could be trusted for register. All attempts at color printing were in colors across many times of the same color, in which inaccurate register was not a fatal fault.

\$2.87. LONG-PRIMER ITALIAN CONDENSED

JOHN BAPTIST JACKSON

Was the first to attempt the use of contrasting colors. His first essay was in Venice, where in 1744 he published six landscapes. He states that he was obliged to invent a new press for this work.

He also attempted cameo printing, paper hangings, &c.

\$3.25. BRIEVIER ITALIAN CONDENSED.

EMINENT ENGRAVERS IN CHIASSO OSTRO.

Ugo da Carpi, of Italy, in 1538—Louis Cranzach, of Germany, in 1539—Domenico Beccafumi, of Italy—John Urie, Albert Altdorfer and Hans Baldung, of Germany, and Lucas Jacobs Leyden, of Holland, in the early part of the 16th century, engraved wood blocks in sections, for different tints of the same color, which were printed together with good effect.

\$3.61. PICA ITALIAN CONDENSED.

JOHN BAPTIST MICHAEL PAPILLON

Published at Paris, in 1766, a Treatise upon Engraving on Wood, in which he exhibits a few specimens in colors, executed in the roughest style.

\$3.80.

GREAT-PRIMER ITALIAN CONDENSED.

WILLIAM SAVAGE, of London, in 1819-1822, published Hints on Decorative Printing. One of his illustrations, Mercy, was produced by 29 blocks, all wood.

\$6.40.

DOUBLE SMALL-PICA ITALIAN CONDENSED.

GEORGE BAXTER, of London, in 1836, patented a combination of Steel, Stone, Wood, and Aquatint.

\$8.16.

DOUBLE ENGLISH ITALIAN CONDENSED.

G. C. LEIGHTON, of London, in 1849, used etched Zinc Plates and Wood with marked success.

\$11.47.

DOUBLE GREAT-PRIMER ITALIAN CONDENSED.

FIRST Colored Prints in Illustrated London News, December, 1856.

\$14.40.

CANON ITALIAN CONDENSED.

CHROMO-Lithography, 1859.

AT BRUCE'S NEW-YORK TYPE-FOUNDRY, 19 CHAMBERS-STREET, NEW-YORK.

2nd. Supplement

to

George Bruce's Son & Company's

Abridged

Specimen Book of 1869.

NEW-YORK, Nov. 1, 1870.

REDUCED ESTIMATES FOR VILLAGE WEEKLY NEWSPAPERS.

For a 6-column Paper, the paper for which measures 24 by 36 inches, the printed matter of each page 21 $\frac{1}{4}$ by 16 inches, and the leads about 2 $\frac{1}{2}$ inches:

1 Imperial No. 3 Washington Press.....	\$130.00
1 Imp. No. 3 Distributing Frame, Roller Stocks, &c.	30.00
1 Imperial No. 3 Roller Mould, cast iron.....	25.00
1 Double Imperial No. 3 Imposing Stone and Frame	26.00
4 Imperial No. 3 Gall Chases.....	\$5.00
4 Imperial No. 3 Half Chases.....	9.10
Iron Side and Foot Stocks.....	4.30
4 Single Brass Bottom and lined Proof Gallies.....	2.25
6 Common Gallies, 100.....	0.75
4 Six-inch Composing Sticks.....	1.00
2 Double Stands with Racks.....	6.00
12 Pair Cases.....	3.00
4 Job Cases.....	1.75
1 Mallet, Planer, Shooting-stick and Quoin, about.....	5.00
1 Lye Brush.....	0.75
1 Proof Brush.....	1.12
Saw and Mire Box.....	1.75
25 lbs. News Ink.....	0.30
100 Advertising Rules.....	0.06
100 Single Dash Rules.....	0.07
20 Brass Dashers.....	0.15
20 Double Cross Rules.....	0.08
20 Parallel Rules.....	0.08
20 Column Rules.....	0.09
Head Rules, about.....	3.00
300 lbs. Long Primer.....	0.95
300 lbs. Brevier.....	0.94
30 lbs. Nonpareil.....	0.76
Display Type for reading matter, about.....	20.00
25 lbs. Leads.....	0.40
Head for Paper.....	2.00
Cuts or Ornaments, about.....	8.00
Boiling and Carriage, about.....	30.00

\$1104.20

For a 7-column Paper, the paper for which measures 24 by 38 inches, the printed matter of each page 21 $\frac{1}{4}$ by 17 $\frac{1}{2}$ inches, and the leads about 2 $\frac{1}{2}$ inches:

1 Imperial No. 4 Washington Press.....	\$135.00
1 Imp. No. 4 Distributing Frame, Roller Stocks, &c.	32.00
1 Imperial No. 4 Roller Mould, cast iron.....	26.00
1 Double Imperial No. 4 Imposing Stone and Frame	26.00
4 Imperial No. 4 Half Chases.....	\$5.00
4 Imperial No. 4 Half Chases.....	9.40
Iron Side and Foot Stocks.....	4.40
4 Single Brass Bottom and lined Proof Gallies.....	2.25
6 Common Gallies.....	0.75
4 Six-inch Composing Sticks.....	1.00
2 Double Stands with Racks.....	6.00
12 Pair Cases.....	3.00
4 Job Cases.....	1.75
1 Mallet, Planer, Shooting-stick and Quoin, about.....	5.00
1 Lye Brush.....	0.75
1 Proof Brush.....	1.12
Saw and Mire Box.....	1.75
25 lbs. News Ink.....	0.30
100 Advertising Rules.....	0.06
100 Single Dash Rules.....	0.07
20 Brass Dashers.....	0.15
20 Double Cross Rules.....	0.08
20 Parallel Rules.....	0.08
20 Column Rules.....	0.09
Head Rules, about.....	3.00
300 lbs. Long Primer.....	0.95
300 lbs. Brevier.....	0.94
30 lbs. Nonpareil.....	0.76
Display Type for reading matter, about.....	20.00
25 lbs. Leads.....	0.40
Head for Paper.....	2.00
Cuts or Ornaments, about.....	8.00
Boiling and Carriage, about.....	30.00

\$1107.48

For an 8-column Paper, the paper for which measures 28 by 42 inches, the printed matter of each page 25 $\frac{1}{2}$ by 19 inches, and the leads full 2 $\frac{1}{2}$ inches:

1 Imperial No. 6 Washington Press.....	\$165.00
1 Imp. No. 6 Distributing Frame, Roller Stocks, &c.	35.00
1 Imperial No. 6 Roller Mould, cast iron.....	34.00
1 Double Imperial No. 6 Imposing Stone and Frame	10.00
4 Imperial No. 6 Half Chases.....	\$7.10
4 Imperial No. 6 Half Chases.....	10.40
Iron Side and Foot Stocks.....	1.00
4 Single Brass Bottom and lined Proof Gallies.....	2.25
6 Common Gallies.....	0.75
4 Six-inch Composing Sticks.....	1.00
2 Double Stands with Racks.....	6.00
12 Pair Cases.....	3.00
4 Job Cases.....	1.75
1 Mallet, Planer, Shooting-stick and Quoin, about.....	5.00
1 Lye Brush.....	0.75
1 Proof Brush.....	1.12
Saw and Mire Box.....	1.75
25 lbs. News Ink.....	0.30
100 Advertising Rules.....	0.06
100 Single Dash Rules.....	0.07
20 Brass Dashers.....	0.15
20 Double Cross Rules.....	0.08
20 Parallel Rules.....	0.08
20 Column Rules.....	0.09
Head Rules, about.....	3.00
300 lbs. Long Primer.....	0.95
300 lbs. Brevier.....	0.94
30 lbs. Nonpareil.....	0.76
Display Type for reading matter, about.....	20.00
25 lbs. Leads.....	0.40
Head for Paper.....	2.00
Cuts or Ornaments, about.....	8.00
Boiling and Carriage, about.....	30.00

\$1207.48

Newspaper type and Book type weigh about 40 lb. to the square foot; but, to allow for sorts, it requires 60 lb. to set that amount up with certainty. If much standing matter is required, allowance must be made for that also.

The following sizes of News-paper are always kept on hand by paper dealers: 22 by 32—24 by 36—24 by 38—28 by 42. The following are also considered "regular" sizes, though not so certainly kept on hand: 26 by 37—27 by 42—and 29 by 44.

ESTIMATES FOR JOB OFFICES,

as tastes and styles of work vary, can best be made by the customer himself, consulting the Specimen pages, and Classified Priced List on pages 3, 4, 5 and 6.

\$3.50. BREVIER EXTRA CONDENSED, No. 2.

COMES, THE BREVIER OF GREEK, 1795, I.C.
It is said to have brought the 15 Phœnician letters into Greece. These letters were originally either Hebrew, Assyrian or Phœnician characters, and were gradually changed in form until they became the ground of all letters now used in Europe, except the Turkish. Palamides, of Argos, added 4 letters, 1225, I.C.; Simonides added 4 more, 475, I.C. The Greek alphabet consisted of 24 letters, until 289 or 402, B.C., when the letter of 24 letters was introduced. All these were capital letters. The small, or cursive, or lower-case letters are of much later invention, and were used only where rapid writing was permissible.

\$5.51. PICA EXTRA CONDENSED, No. 2.

WRITTEN AND PRINTED ALMANACS THAT HAVE BEEN FAMOUS IN THEIR DAY.

Regiomontanus, in German and Latin, 1475-1506.
First printed in England by Richard Pynson 1497.
Tytilt's Prognostications, 1533. Almanac Liegeois . . . 1636.
Lilly's Ephemeris . . . 1644. British Merin 1658.
Noon's Almanac 1628. Nautical Almanac . . . 1767.
Connaissance des Temps . 1629. Chambers Book of Days, 1802.

\$4.22. LONG-PRIMER EXTRA CONDENSED, No. 2.

THE ALPHABETS OF DIFFERENT NATIONS

Contain the following letters, exclusive of Diglosses, Double Letters, Accents, Ligatures and Contractions:

English, 26. French, 25. Italian, 29. Spanish, 27. German, 26.
Slavonic, 42. Russian, 35. Latin, 22. Greek, 24. Hebrew, 22.
Arabic, 28. Persian, 32. Turkish, 28. Sanscrit, 44. Armenian, 38.

The Chinese radical characters number 214.

\$3.25. GREAT-PRIMER EXTRA CONDENSED, No. 2.

FRANCE SURPASSES ALL OTHER NATIONS IN ALMANACS.

One publisher announces 30 different Almanacs for 1870. The Almanach Imperial and Almanach de France, each contain about 1000 octavo pages. Some are statistical; more are astrological and necromantic; but most of them are humorous.

\$4.16. DOUBLE SMALL-PICA EXTRA CONDENSED, No. 2.

THE ALMANACH DE GOTHA IS THE OLDEST OF ALL EXISTING ALMANACS,
Being in the 105th year of publication. It is a standard biographical and statistical authority on all matters connected with European Governments.

\$5.16. DOUBLE ENGLISH EXTRA CONDENSED, No. 2.

BENJAMIN FRANKLIN'S CELEBRATED ALMANAC,
Poor Richard's Almanac, was first printed at Philadelphia, in 1732. It was the first rational Almanac of its class. The few existing copies when sold, command great prices.

\$5.74. DOUBLE GREAT-PRIMER EXTRA CONDENSED, No. 2.

THE ALMANAC OF REGIOMONTANUS (1475-1506),
Containing only the eclipses and places of the planets, sold for 10 crowns of gold. It was printed in German and Latin, under the patronage of Matthias Corvinus.

Printing Types cast by GEORGE BRUCE'S SON & CO.,

\$4.50. BREVIER ORNAMENTED, No. 2. 10 a and 12 a
9 1/2 to 12 1/2
PATENTS FOR INVENTIONS.

Abridgements of the Specifications relating to Printing, including therein the production of copies on all kinds of materials (excepting felted and textile fabrics), by means of Types, Stereotype-blocks, Plates, Galleys, Dies, Stencil Plates, Paper Writings, Electro-chemicals and Light. Printed by order of the Commissioners of Patents.
LONDON, 1859.

\$3.92. PICA ORNAMENTED, No. 20. 10 a and 12 a
9 1/2 to 12 1/2
PATENTS FOR INVENTIONS.

Abridgements of the Specifications relating to the Manufacture of Paper, Pasteboard and Papier Mâché. Printed by order of the Commissioners of Patents.
LONDON, 1858.

\$3.48. LONG-PRIMER ORNAMENTED, No. 11. 10 a and 12 a
9 1/2 to 12 1/2
A CRITICAL AND HISTORICAL ACCOUNT

of all the Celebrated Libraries in Foreign Countries, as well ancient as modern; with general reflections upon the choice of books, and the method of furnishing libraries.
By a gentleman of the Temple.
LONDON, 1739.

\$5.38. GREAT-PRIMER ORNAMENTED, No. 26. 10 a and 12 a
9 1/2 to 12 1/2

Traité élémentaire de l'imprimerie, ou le Manuel de l'imprimeur;
avec 40 planches en taille-douce.
ANT. FRANC. MOMORO.
Paris, 1793.

\$7.42. DOUBLE PICA ORNAMENTED, No. 44. 10 a and 12 a
9 1/2 to 12 1/2

Essai sur la Calligraphie des manuscrits du moyen-âge, et sur les Ornaments des premiers livres d'heures imprimés :
E. H. LANGLOIS, ROUEN, 1841.

\$9.74. DOUBLE GREAT-PRIMER ORNAMENTED, No. 32. 10 a and 12 a
9 1/2 to 12 1/2

De prima Typographiæ Hispanicæ ætate specimen :
Romæ, 1793,
RAYMUNDO DIOSDADO-CABALLERO.

at Bruce's New-York Type-Foundry, No. 13 Chambers-Street, NEW-YORK.

Printing Types cast by GEORGE BRUCE'S SON & CO.,

\$2.88. NONPAREIL GOTHIC CONDENSED, No. 3. 10's and 12's
2 1/2 to 4 ems

LABOR-SAVING SLUGS.

Nonpareil and Pica thickness, and cast in lengths of 4 to 22 Pica ems. Each Slug has its exact length stamped on it.

Sold in fonts of not less than twenty-five pounds each, at forty cents a pound, at Bruce's New-York Type-Foundry, 13 Chambers-Street.
Orders promptly supplied.

GEORGE BRUCE'S SON & CO., TYPE-FOUNDERS, NEW-YORK, 1870.

\$3.08. LONG-PRIMER GOTHIC CONDENSED, No. 3. 10's and 12's
2 1/2 to 12 ems

ELECTROTYPED ORNAMENTS.

Comprising Dollar, Share, Number and Pound Marks, United States, State and Foreign Coats-of-Arms, Business and Newspaper Cuts, Initial Letters, Numbered Slugs for Newspaper Offices, Mortised Labels, &c., Manufactured by

GEORGE BRUCE'S SON & CO., 13 CHAMBERS-ST.

\$3.50. BREVIER GOTHIC CONDENSED, No. 3. 10's and 12's
2 1/2 to 4 ems

LABOR-SAVING LEADS.

6 to Pica and 4 to Pica, varying in length from 4 to 22 Pica ems. Each Lead has its length stamped on it.

Sold in fonts of not less than 25lb. each, at forty-five cents a pound. A large stock always on hand.

GEORGE BRUCE'S SON & CO., 13 CHAMBERS-STREET.

\$2.96. PICA GOTHIC CONDENSED, No. 3. 10's and 12's
4 to 6 ems

PRINTING PRESSES.

Hand, Cylinder, or for Jobbing, furnished at Manufacturers' Prices for Cash.

For List of Prices &c., see page 172 of this Supplement.

BRUCE, 13 CHAMBERS-STREET, 1870.

\$4.12.

GREAT-PRIMER GOTHIC CONDENSED, No. 3. 10's and 12's
4 1/2 to 6 ems

Braces, Ornamental Dashes, Chess Type, Checker Type, Astronomical, Medical and Mathematical Signs, Manufactured and Sold at
BRUCE'S NEW-YORK TYPE-FOUNDRY, 13 CHAMBERS-STREET.

\$5.60.

DOUBLE SMALL-PICA GOTHIC CONDENSED, No. 3. 10's and 12's
10 to 14 ems

India Rubber Tympan Cloth, Points with Springs, Roller Moulds, Rollers, Wetting Boards and Trough, sold by
GEORGE BRUCE'S SON & CO., 13 CHAMBERS-STREET, 1870.

\$6.96.

DOUBLE ENGLISH GOTHIC CONDENSED, No. 3. 10's and 12's
10 to 14 ems

Iron Side and Foot Sticks, Iron Mitre and Saw-Box, &c.
GEORGE BRUCE'S SON & CO., NEW-YORK, 1870.

\$8.22.

DOUBLE GREAT-PRIMER GOTHIC CONDENSED, No. 3. 10's and 12's
10 to 14 ems

Extra Fine Ink for Enameled Cards. Job Ink.
GEORGE BRUCE'S SON & CO., 1870.

at Bruce's New-York Type-Foundry, 13 Chambers-Street, NEW-YORK.

Printing Types cast by **GEORGE BRUCE'S SON & CO.,**

\$3.20.

NONPAREIL GOTHIC, No. 5.

10 x and 12 x
1 1/2 to 3 x 10.

IMPOSING STONES AND FRAMES.

Foolscap, Medium, Super-Royal, Imperial and Mammoth, Shooting-Sticks of Hickory, Iron and Brass.

Lignum Vitæ Mallets, Planers, Wood Furniture, Wood Rule, Mourning Register.

Pick Brushes, Proof Brushes, Shears, Rotary Card Cutters, &c.,

kept on hand and sold by

GEO. BRUCE'S SON & CO., 13 CHAMBERS-STREET, NEW-YORK, 1870

\$3.08.

LONG-PRIMER GOTHIC, No. 5.

10 x and 12 x
3 1/2 to 12 in.

ADVERTISING RULES,

Single Dash Rules, Brass Dashes, Double Cross Rules,

Parallel Rules, Column and Head Rules

Single and Double Brass

Bottom and Lined Proof Gallies, Common Gallies, &c.,

Made to all Sizes of Newspapers at

13 CHAMBERS-STREET, NEW-YORK, 1870.

\$3.75

BREVIER GOTHIC, No. 5.

10 x and 12 x
2 1/2 to 12 in.

COMPOSING STICKS ALL SIZES.

Mahogany Job Stick with Iron Knee, Steel Composing Rules,

Bodkins, Page Cord,

Candlesticks, Wood Mitre-Box for Furniture, Lead Cutters, &c.,

Sold at

13 CHAMBERS-STREET, NEW-YORK, 1870.

\$3.42.

PICA GOTHIC, No. 5.

10 x and 12 x
4 to 12 in.

TYPE CASES,

Music Case, Job Case, Triple, Half and Rule

Cases, made of the Best Quality of

Seasoned Wood, on hand, and Sold Cheap for

Cash at Bruce's

13 CHAMBERS-STREET, 1870.

\$4.95.

GREAT-PRIMER GOTHIC, No. 5.

10 x and 12 x
7 to 9 in.

Steam Inking Machines, Folio Post, Medium, Super-Royal, Imperial.

BRUCE'S NEW-YORK TYPE-FOUNDRY, 1870.

\$6.72.

DOUBLE SMALL-PICA GOTHIC, No. 5.

10 x and 12 x
10 to 9 in.

Letter Boards, Demy, Medium, Royal, Super-Royal, &c.

13 CHAMBERS-STREET, NEW-YORK, 1870.

\$9.04.

DOUBLE ENGLISH GOTHIC, No. 5.

10 x and 12 x
14 to 9 in.

Wood-Cut Ink, Varnish, Ultramarine Ink, &c.,

GEO. BRUCE'S SON & CO., 1870.

\$11.00.

DOUBLE GREAT-PRIMER GOTHIC, No. 5.

10 x and 12 x
17 to 12 in.

Box-Wood and Hickory Quoins at

BRUCE'S NEW-YORK, 1870.

at Bruce's New-York Type-Foundry, 13 Chambers-Street, NEW-YORK.

Printing Types cast by **GEORGE BRUCE'S SON & CO.,**

\$4.50.

PEARL GOTHIC, No. 6.

W & S
11 1/2 x 11 1/2

COLORED PRINTING INKS.

Extra Fine Red, Lake, Purple, Ultramarine, Light Blue, Dark Blue, Light Green, Dark Green, Light and Dark Brown, Lemon and Orange Yellow, Deep Orange Yellow, Sienna, and White Ink, Brown Gold Size, Yellow Gold Size, White Size, for dry colors, Flock Varnish, &c., sold at

BRUCE'S, 13 CHAMBERS-STREET, NEW-YORK, 1870.

\$5.38.

BREVIER GOTHIC, No. 6.

W & S
11 1/2 x 11 1/2

BRASS RULE.

Labor-Saving Brass Rule is useful to set up every description of Tables, Labels, or other Jobs requiring even or uneven lengths of Rule; and being all cut to regular measures, save cutting and waste.

BRUCE, 13 CHAMBERS-STREET, 1870.

\$4.48.

NONPAREIL GOTHIC, No. 6.

W & S
11 1/2 x 11 1/2

METAL FURNITURE.

Metal Furniture has long been in use, and is invaluable for the Imposition of Forms.

It is cast from Two to Eight line Pica in Thickness, and about 12 inches long, sold either cut to measures or uncut at 30 cents a pound.

BRUCE, 13 CHAMBERS-STREET, NEW-YORK, 1870.

\$4.72.

LONG-PRIMER GOTHIC, No. 6.

W & S
11 1/2 x 11 1/2

QUOTATIONS.

Labor-Saving Quotations are Cast Two, Three and Four lines Pica in thickness, and

4, 8, 12, 16 and 20 ems Pica in length.
13 CHAMBERS-STREET, 1870.

\$4.44.

PICA GOTHIC, No. 6.

W & S
11 1/2 x 11 1/2

BRUCE'S CIRCULAR QUADRATS

Are the most Complete and Accurately Manufactured in America.

Their length in Pica ems is stamped on them.

GEORGE BRUCE'S SON & CO., TYPE-FOUNDERS, 1870.

\$6.76.

GREAT-PRIMER GOTHIC, No. 6.

W & S
11 1/2 x 11 1/2

ACCENTED LETTERS.

Our Assortment of Accented Letters to suit all Languages, is unequalled.

GEORGE BRUCE'S SON & CO., 1870.

\$9.60.

DOUBLE PICA GOTHIC, No. 6.

W & S
11 1/2 x 11 1/2

HYDRAULIC PRESSES.

Single and Double, Horizontal Power Pumps, &c., sold at
13 CHAMBERS-STREET, 1870.

at Bruces New-York Type-Foundry, 13 Chambers-st., NEW-YORK.

Printing Types cast by GEO. BRUCE'S SON & CO.,



\$5.80.

PICA ANTIQUE SHADED.

10 x and 12 x 4

Traité Historique et Pratique de la Gravure en Bois.

JEAN B. M. PAPILLON, PARIS, 1766.

\$9.67.

COLUMBIAN (TWO-LINE BREVIER) ANTIQUE SHADED.

12 x and 12 x 4
8 1/2 x 4 1/2

Introduction to the Study of Bibliography.

T. H. HORNE, LONDON, 1814.

\$12.71.

DOUBLE SMALL-PICA ANTIQUE SHADED.

12 x and 12 x 4
10 1/2 x 4 1/2

L'Art Du Typographe, 1806.

B. VINÇARD, PARIS.

\$5.55.

PICA ANTIQUE POINTED.

10 x and 12 x 4
8 1/2 x 4 1/2

**Illuminated Ornaments selected from Manuscripts and
Early Printed Books.**

HENRY SHAW, LONDON, 1833.

\$7.42.

GREAT-PRIMER ANTIQUE POINTED.

10 x and 12 x 4
11 1/2 x 4 1/2

**Master-pieces of the early Printers and
Engravers.**

H. NOEL HUMPHREYS, London, 1870.

\$10.24.

DOUBLE SMALL-PICA ANTIQUE POINTED.

10 x and 12 x 4
10 1/2 x 4 1/2

**Annales Typographici Seculi XVI. in
Svecia.**

E. M. FANT, Upsaliæ, 1794.

\$12.64.

DOUBLE ENGLISH ANTIQUE POINTED.

12 x and 12 x 4
10 1/2 x 4 1/2

**Incunabula Artis Typographicæ in
Svecia. J. H. SCHRÖDER, 1842.**

at Bruce's New-York Type-Foundry, 13 Chambers-Street, N-Y.

Printing Types cast by George Bruce's Son & Co.,

\$3.60. DOUBLE PICA EXTRA CONDENSED BLACK. 12 and 14
10 and 12

George Bruce's Son & Co., Type-Founders,



No. 13 Chambers-Street,

New-York.

Office hours from 7 A.M. until 6 P.M.

\$5.12. DOUBLE GREAT-PRIMER EX. COND. BLACK. 12 and 14
10 and 12

Geo. Bruce's Son & Co. Type-Founders,

No. 13 Chambers-Street.

Office hours from 7 A.M. until 6 P.M.

\$8.64.

CANON EXTRA CONDENSED BLACK. 12 and 14
10 and 12

George Bruce's Son & Co., Type-Founders,

No. 13 Chambers-Street,

New-York.

\$4.35. PICA ANGOLO-BLACK. 12 and 14
10 and 12

Bruce's New-York Type-Foundry was
established in 1813 by
D. & G. Bruce.

\$5.50. GREAT-PRIMER ANGOLO-BLACK. 12 and 14
10 and 12

Bruce's New-York Type-Foundry
was established in 1813 by
D. & G. Bruce.

\$7.44.

DOUBLE SMALL-PICA ANGOLO-BLACK. 12 and 14
10 and 12

Bruce's New-York Type-Foundry was established in 1813
by David & George Bruce.

at Bruce's New-York Type-Foundry, No. 13 Chambers-st., New-York.

Printing Types cast by George Bruce's Son & Co.,



\$7.20. BREVIER EXTENDED BLACK. W. & A. 1870
 Bruce's New-York Type-Foundry,
 Established in 1813.
 GEORGE BRUCE'S SON & CO.,
 No. 13 Chambers-Street,
 New-York.

\$5.20. LONG-PRIMER EXTENDED BLACK. W. & A. 1870
 Bruce's New-York Type-Foundry,
 Established in 1813.
 GEORGE BRUCE'S SON & CO.,
 No. 13 Chambers-Street, New-York.

\$4.72. DOUBLE SMALL-PICA BLACK ORNATE. W. & A. 1870

A very Magnificent Assortment of Blacks
 shown in
 our Specimen pages.

\$5.92. DOUBLE ENGLISH BLACK ORNATE. W. & A. 1870

Splendid Assortment of Blacks
 shown in
 our Specimen pages.

\$4.72. DOUBLE SMALL-PICA BLACK ORNATE SHADED. W. & A. 1870

A very Magnificent Assortment of Blacks
 shown in
 our Specimen pages.

\$5.92. DOUBLE ENGLISH BLACK ORNATE SHADED. W. & A. 1870

Splendid Assortment of Blacks
 shown in
 our Specimen pages.

\$2.61. PICA BORUSSIAN. W. & A. 1870

New-York, November 1, 1870.

George Bruce's Son & Co. respectfully invite Printers to examine the many New Styles of Patented Type exhibited in this Pamphlet. By selecting from our numerous Fancy Fonts, the enterprising Printer can supply the increasing demand for Novelties in Typographic.

\$3.25. GREAT-PRIMER BORUSSIAN. W. & A. 1870

New-York, November 1, 1870.

George Bruce's Son & Co. respectfully invite Printers to examine the many New Styles of Patented Type exhibited in this Pamphlet.

\$4.72. DOUBLE PICA BORUSSIAN. W. & A. 1870

New-York, November 1, 1870.

George Bruce's Son & Co. respectfully invite Printers to examine the many New Styles of Patented Type exhibited in this Pamphlet.

at Bruce's New-York Type-Foundry, Chambers-street, New-York.



\$8.50.

GREAT-PRIMER RAY SHADED.

10 a and 12 a
10 b and 12 b

**Lectures on the Art of Engraving, delivered at the
Royal Institution of Great Britain:
JOHN LANDSEER, 1807.**



\$5.80. PICA ORNAMENTED, No. 28.

10 a and 12 a
10 b and 12 b

*The life of mayster Wyllyam Caxton
of the weald of Kent,
the first printer in England.
JOHN CRAWFORD, London, 1737.*

\$8.50. GREAT-PRIMER ORNAMENTED, No. 25.

10 a and 12 a
10 b and 12 b

*Facts and speculations on the
history of playing-cards.
Wm. A. CHAFFO, 1838.*

\$11.70.

DOUBLE PICA ORNAMENTED, No. 43.

10 a and 12 a
10 b and 12 b

*Mémoire sur la Litho-typographie, présenté par
PAUL DUPONT, Paris, 1839.*



\$11.68.

DOUBLE GREAT-PRIMER ORNAMENTED, No. 30.

10 a and 12 a
10 b and 12 b

**The Printer's Companion, 1846.
E. CRATTAN, PHILAD'A.**

\$10.26.

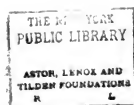
CANON ORNAMENTED, No. 20.

10 a and 12 a
10 b and 12 b

**Principia Typographia,
S. L. SOTHEBY. 1839.**

at Bruce's New-York Type-Foundry, 13 Chambers-Street, New-York.





Initial Letters

MADE AT BRUCE'S NEW-YORK TYPE-FOUNDRY.

SIXTH SERIES—40 CENTS EACH.—\$8.00. PER SET.



SEVENTH SERIES—40 CENTS EACH.—\$8.00. PER SET.



EIGHTH SERIES—50 CENTS EACH.—\$10.00. PER SET.



NINTH SERIES—60 CENTS EACH.—\$12.00. PER SET.



TWENTY-THIRD SERIES—50 CENTS EACH.—\$10.00. PER SET.



AN ILLUSTRATED
AND DESCRIPTIVE PRICED LIST

of

rinting resses, &c.

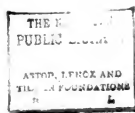
made by

DEGENER & WEILER *Page* II.
GEORGE P. GORDON " III.
R. HOE & CO. " IV to XIV.



EW-ORK,

OCTOBER, 1868.



Degener & Weiler's "Liberty" Card and Job Presses.



First Premium,
World's Fair, London,
1862.

First Premium,
Paris Exposition,
1867.

THE SUBSCRIBERS respectfully solicit the attention of Proprietors and Superintendents of Printing Establishments to a brief description of their JOB and CARD PRINTING MACHINE, invented and patented by FRED. OTTO DEGENER.

The COMBINATION of PRINCIPLES in this popular Press are the result of over sixteen years experience in constructing and building many different kinds of Printing Machines in general use.

The CLEARNESS and DISTINCTNESS of IMPRESSION on Visiting and Business Cards, Circulars, Letter or Bill Heads, etc.; the PERFECT DISTRIBUTION of the Ink; the ACCURACY of REGISTER of every description of PRINTING IN COLORS; and the FACILITY and SPEED with which they can be propelled by treadle, without wearying

or distracting the attention of the operator from feeding or piling his sheets, cannot be excelled.

Their SIMPLICITY AND STRENGTH of CONSTRUCTION are proof against any ordinary accident, and nothing but the grossest carelessness can put them out of order. A boy of but little experience can run them with ease, and produce the FINEST CLASS of WORK; and where steam is used, it can readily be attached at a nominal cost.

The extensive sale of these Presses, and the continually increasing orders for them, made it necessary to extend our Manufactory, as well as to increase our facilities by the construction of SPECIAL MACHINERY to expedite the building of the same—which enables us to duplicate any part of our Presses in case of accidental breakage.

THE FOLLOWING ARE THE ADVANTAGES OF THIS PRESS OVER ALL OTHERS.

SIMPLICITY OF CONSTRUCTION, DURABILITY, AND STRENGTH OF BUILD—in which the BEST MATERIALS are used; EASE IN RUNNING; the ABILITY to PRINT a FORM as LARGE as CAN BE LOCKED UP IN the CHASE; CONVENIENCE of "MAKING READY," ADJUSTING, OR CLEANING; facility of CORRECTING a FORM WITHOUT REMOVING IT FROM the BED, as it can be brought into nearly a horizontal position.

Three Rollers may be used for Inking a Form. These are held in STATIONARY FIXTURES, WITHOUT SPRINGS, and are readily removed by the operator without soiling his fingers.

THE SPEED IS ACCORDING TO THE ABILITY OF THE OPERATOR—from 1,000 to 2,500 per HOUR.

SIZES AND PRICES OF THE "LIBERTY" PRESS.

No. 2.—Card and Circular Press, 7x11 inches inside Chase,	\$250.00	Boxing, \$6.00
No. 3.—Quarto Medium, 10x15 inches inside Chase, with Fountain,	425.00	" 7.50
No. 4.—Half Medium, 13x19 inches inside Chase, with Fountain,	550.00	" 10.00

Fountain and Fountain Fixtures for No. 2 Press, extra, \$25. Steam Fixtures for either size, \$20.
Three Chases, two sets of Roller Stocks, one Roller Mould, one Hand Roller, and two Wrenches go with each Press.

DEGENER & WEILER,

23 Chambers Street, corner Centre, New-York.

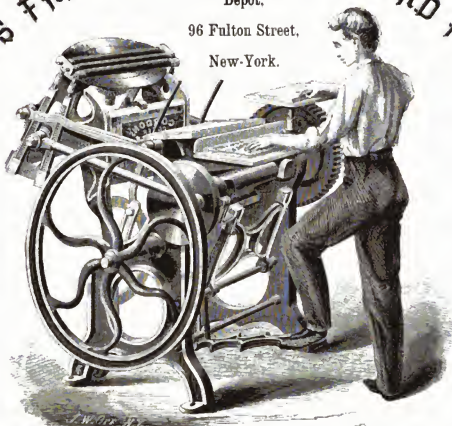
MANUFACTORY—Delancy, Tompkins and Mangin Streets.

GORDON'S FRANKLIN JOB AND CARD PRESSES.

Depot.

96 Fulton Street,

New-York.



DESCRIPTION OF THE FRANKLIN JOB AND CARD PRESSES.

THE Franklin Presses have been greatly improved in strength, simplicity and beauty, and are not inferior in any respect to any job presses manufactured.

The bed faces the operator, and vibrates from its point of receiving the inking rollers to the impression. PATENTED.

The sheet is relieved from the type by grippers, gripping upon the rocking platen. PATENTED.

The face of the platen stands at an angle from a horizontal position when the impression is given, and rocks to and from such impression. PATENTED.

The platen is brought into a horizontal position, with its face upward, and has a period of rest given to it while receiving the sheet to be printed. PATENTED.

THE GREAT FEATURE OF THE FRANKLIN JOB AND CARD PRESSES

Is, that the pressman may stand directly in front of the rocking platen and the press to drive and feed the press, and be enabled, without changing his position, to see the face of the rocking platen, the face of the type or form, the ink distributing surface, and the inking rollers, thereby enabling the said pressman to detect any imperfection in the working of the press. PATENTED.

The platen, when receiving the impression, is securely locked or bolted in its stationary position. This allows the form to be printed "out of the centre," if desired. PATENTED.

Four screws, to which the platen is attached, regulate the impression.

The register is perfect.

The operator cannot be injured, however careless he may be.

The press is admirably adapted for steam, and may be driven by the foot.

The Franklins will run with ease 1,000 impressions per hour, but may be driven more rapidly, if desired.

In the Quarto and Half Medium, in combination with the ink distributing tables above the form, are used a cylinder, a vibrating feed roller, and a fountain, below the form.

THE NEW CASE PRICES ARE:

IMPROVED HALF MEDIUM FRANKLIN, 13x19 inches inside of chase,	\$50.00.	Boxing, \$10.00.	With fountain, &c., \$25 extra.
QUARTO MEDIUM FRANKLIN, improved, 10x15 inches inside of chase,	425.00.	"	7.00.
EIGHTH MEDIUM FRANKLIN, enlarged and improved, 7x11 inches inside of chase,	250.00.	"	6.00.

Extra charge for steam fixtures, \$15.

One roller mould, two sets of roller stocks, three chases, are included with each press.

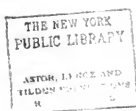
JUST FINISHED,

A NEW THREE-ROLLER JOB CYLINDER,

14x20 INCHES INSIDE OF CHASE. NOW READY FOR SALE.

TAKE NOTICE.—These presses will all be thoroughly tested and boxed in the most substantial manner, and delivered in the City of New-York to order of the purchaser. It must be explicitly understood, that after such delivery, all presses must be at the sole risk of the party ordering, as the undersigned will be in no way responsible for their safe delivery at their destination.

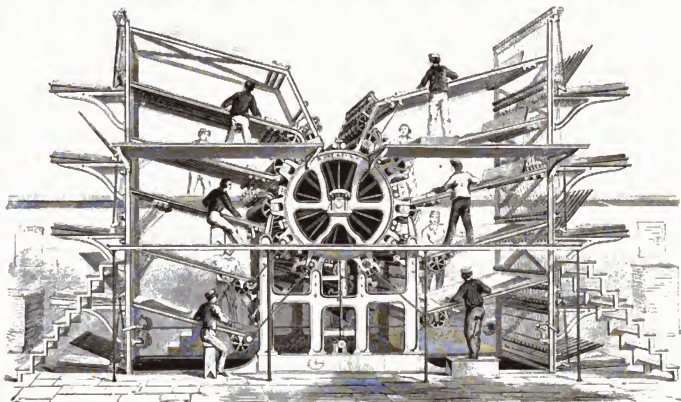
GEO. P. GORDON.





R. HOE & CO'S

TEN-CYLINDER TYPE-REVOLVING PRINTING MACHINE.



DESCRIPTION OF THE TYPE-REVOLVING PRINTING MACHINE.

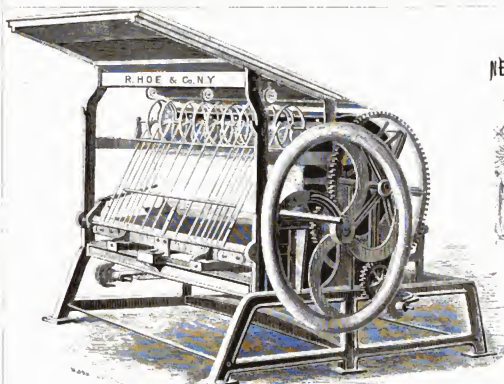
THE Type-Revolving Printing Machine manufactured by our firm was invented by Col. RICHARD M. HOE. It is, as its name indicates, on the rotary principle; that is, the form of type is placed on the surface of a horizontal revolving cylinder of about four and a half feet in diameter. The form occupies a segment of only about one-fourth of the surface of the cylinder, the remainder being used as an ink-distributing surface. Around this main cylinder, and parallel with it, are placed smaller impression cylinders, varying in number from two to ten, according to the size of the machine. The large cylinder being put in motion, the form of types is carried successively to all the impression cylinders, at each of which a sheet is introduced and receives the impression of the types as the form passes. Thus as many sheets are printed at each revolution of the main cylinder as there are impression cylinders around it. One person is required at each impression cylinder to supply the sheets of paper, which are taken at the proper moment by fingers or grippers, and after being printed are conveyed out by tapes and laid in heaps by self-acting flyers, thereby dispensing with the hands required in ordinary machines to receive and pile the sheets. The grippers hold the sheet securely, so that the thinnest newspaper may be printed without waste.

The ink is contained in a fountain placed beneath the main cylinder, and is conveyed by means of distributing rollers to the distributing surface on the main cylinder. This surface being lower, or less in diameter than the form of types, passes by the impression cylinder without touching. For each impression cylinder there are two inking

rollers, receiving their supply of ink from the distributing surface of the main cylinder, which rise and ink the form as it passes under them, then again fall to the distributing surface.

Each page of the paper is locked up on a detached segment of the large cylinder, which segment constitutes its bed and chase. The column rules run parallel with the shaft of the cylinder, and are consequently straight, while the head, advertising and dash rules have the form of segments of a circle. The column rules are in the shape of a wedge, with the thin part directed toward the axis of the cylinder, so as to land the types securely. These wedge-shaped column rules are held in their place by tongues projecting at intervals along their length, and sliding in related grooves cut crosswise in the face of the bed. The spaces in the grooves between the column rules are accurately fitted with sliding blocks of metal, even with the surface of the bed; the ends of these blocks being cut away underneath to receive a projection on the sides of the tongues of the column rules. The locking-up is effected by means of screws at the foot of each page, by which the type is held as securely as in the ordinary manner upon a flat bed and is much less liable to accident.

The speed of these machines is limited only by the ability of the feeders to supply the sheets. The Four-cylinder machine is run at a rate of over ten thousand per hour, the Six-cylinder machine fifteen thousand an hour, the Eight-cylinder machine twenty thousand, and Ten-cylinder machine twenty-five thousand. This system combines the greatest speed in printing, durability of machinery, and economy of labor.



R. HOE & CO'S NEW SINGLE LARGE CYLINDER HAND PRINTING MACHINE.



THE machine represented in the cut is similar to our Single Large Cylinder press. It is intended to supply Newspapers of moderate circulation with a plain, serviceable printing machine, on which also the general job work of a country office can be done. The press is designed to run exclusively by hand, and will work off, with ease, with one man at wheel, 800 impressions per hour. Steam power may be added and speed increased twenty-five per cent. without injury to the press. Size of bed, inside bearers, 31 x 43 inches. Price, \$1,750.

The above includes Roller Moulds, Blankets, Hoisting and Shipping, or Carriage and Putting-up.

Driving Pulley, Fast and Loose Pulleys, Counter-shaft, Hangers, and two Cone Pulleys for Steam Power, extra, \$75.00.

TERMS OF PAYMENT—Cash at manufactory in Boston.

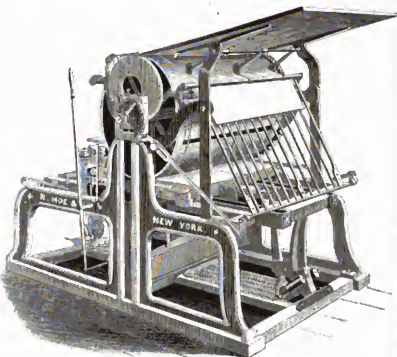
R. HOE & CO'S SINGLE LARGE CYLINDER PRINTING MACHINE.

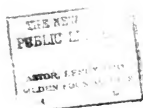
THIS machine is particularly adapted to fine Job and Newspaper work. It has a registering apparatus and sheet flyer; also adjustable iron bearers, so that stereotype may be worked with the same facility as type forms. One boy is required to lay on the sheets. It will print from 1,000 to 2,000 impressions per hour, according to the size of the press and the quality of the work.

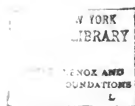
SIZES, PRICES AND CAPACITIES.

No.	Size, in inches, inside bearers.	Size, in inches, of matter inked with two rollers.	Size, in inches, of matter inked with three rollers.	Size, in inches, of matter inked with four rollers.	Height, in inches, from floor to highest point on bed board.	Weight, in pounds, loaded.	*Price of Press (including sundries and shipping).
0	16 x 23	12	—	—	51	2,000	\$1,125.00
1	19 x 23½	14	—	—	54	3,300	1,075.00
2	23 x 28½	18	—	—	63	5,750	2,175.00
3	25 x 33	21	—	—	65	6,275	2,550.00
4	28½ x 41	24	—	—	73	9,000	3,225.00
5	31 x 46	27	25	23	84	10,400	3,550.00
6	31 x 50	27	25	23	84	10,800	3,800.00
7	34 x 52	31	30	29	90	13,400	4,000.00
8	40 x 54	32	30½	29	90	14,775	4,325.00
9	40 x 57	32	30½	29	90	15,050	4,500.00

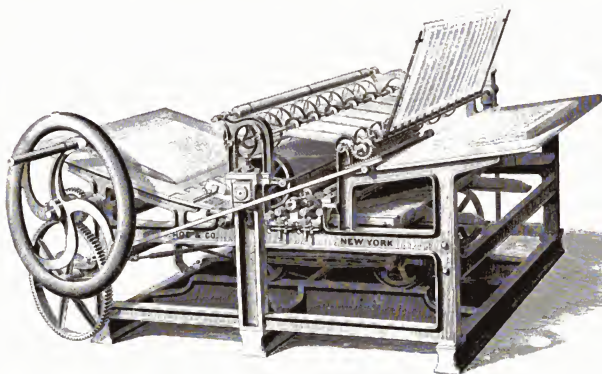
* The above "Price of Press" includes Counter-shaft, Hangers, Driving Pulley, two Cone Pulleys, two Roller Moulds, Blankets, two sets Roller Stocks, and Hoisting and Shipping, or Carriage and Putting-up. A reduction will be made for any of the above-named articles not wanted. If ordered with Hoisting Apparatus to work four rollers, extra, \$120. Fly Wheel and Stand, small size..... 30. large size..... 40. TERMS OF PAYMENT—Cash at manufactory in New-York.







R. HOE & CO'S Railway Newspaper Printing Machine.



THIS press is especially designed to supply Newspapers of moderate circulation with a cheap and plain, but serviceable Printing Machine, capable of doing also the ordinary Job Work of a country office. It is designed to run exclusively by hand, at a speed of 700 or 800 impressions per hour, and at this rate will work without noise or jar. The bed is carried by a truck having large friction rollers running on a Railway (whence the name of the press), and is driven backward and forward by a crank motion which stops and starts it so gently that the bed-springs, usually employed, are not needed. The paper is fed through adjustable guides to the under side of the impression cylinder, and the feed-board lifts the sheet up over the guides and against the cylinder as the fingers of the latter clasp it. After an impression is given, the impression cylinder remains stationary while the bed returns; a fresh sheet is in the meantime laid on the feed-board, and the fingers close on it before the cylinder starts again. As the cylinder wheel gears directly into a rack on the side of the bed, excellent register is obtained without a pointing apparatus, which, however, is furnished without charge. The bed is provided with iron bearers to equalize the impression on the form. The impression cylinder is never shifted to suit forms of different sizes, but the forward edge of the type is always placed to the same line on the bed, and the fingers and fly tapes are as easily adjusted as on our ordinary job presses. The ink fountain has the adjustable knife so necessary to job work. The bed is 31x46 inches; a form 27½x42 inches is inked by one roller, and a form 23x42 inches by two rollers. The press has our self-acting sheet-flyer, and can be run easily and safely by one man or strong boy at the speed mentioned above. It occupies a space 5½x10 feet, and can be worked in a room 7 feet high. Weight, boxed, 5,600 lbs.

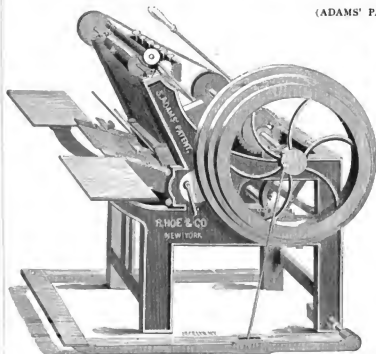
Price, \$1,350.

The above price includes Roller Moulds, Blanket, Boxing, Carting and Putting-up.

TERMS OF PAYMENT—Cash at manufactory in Boston.

R. Hoe & Co's Bed and Platen Job Printing Press.

(ADAMS' PATENT.)



THIS press is worked by a treadle, but steam power may be employed, if desired. It is so arranged that the impression can be thrown off in an instant by a hand lever, without stopping the press. The work is placed to the adjustable guides on the platen, which lies conveniently inclined, and is lifted up to the bed by means of a cam on the main shaft. The distribution is excellent. A roller mould, two sets of roller stocks, and three chases are furnished with the press.

SIZES AND PRICES.

Size of Bed.	Size of Platen.	Space occupied on floor.	Weight Boord.	Price.
No. 1.. 8	× 10½	.. 5 × 8.. 3 ft. 9 in. × 4 ft.	.. 1,400 lbs.	\$400.00
" 2.. 11½	× 14	.. 9 × 12.. 4 ft. 3 in. × 4 ft. 8 in. × 2,180	" ..	650.00

Driving Pulley, Tight and Loose Pulleys, Counter-shaft, Hangers, and two Cone Pulleys, for Steam Power, extra, \$65.

Additional Fountain, \$35.

Additional Chases, each \$160.

Boxing and Carting, \$15.

TERMS OF PAYMENT—Cash at manufactory in Boston.

R. HOE & CO'S PATENT WASHINGTON PRINTING PRESS.



THE celebrity which our Patent Washington and Smith Hand Presses have obtained during the last forty years, renders any remarks upon their superiority unnecessary. They are elegant in appearance, simple, quick and powerful in operation, and combine every facility for the production of superior printing. Each press is tried at the manufactory, and warranted for one year.

SIZES AND PRICES.

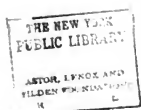
Press.	Platen.	Bed.	Weight, bnd	Price.
Footscap	14½ × 19½ in.	18 × 24 in.	710 lbs.	\$250.00
Medium	19 × 25 "	22½ × 29½ "	1,310 "	300.00
Super Royal	22½ × 28 "	26 × 32½ "	1,475 "	330.00
No. 1	21 × 30 "	24½ × 34½ "	1,510 "	345.00
" 2	22 × 32½ "	25½ × 37 "	1,540 "	360.00
" 3	23 × 35 "	26½ × 39½ "	1,870 "	375.00
" 4	24 × 37 "	27½ × 41½ "	1,980 "	390.00
" 5	25 × 39 "	28½ × 43½ "	2,150 "	415.00
" 6	26 × 41½ "	29½ × 46 "	2,270 "	435.00
Manmoth	34½ × 43½ "	38½ × 48 "	" "	575.00

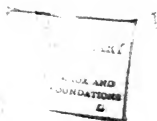
Above price includes two pairs of Points, 1 Screw Wrench, 1 Brayer, 1 Slice and 1 extra Frisket.

Boxing and Carting or Carting and Putting-up, \$7.50. If the frame is made to be taken to pieces, \$15 extra.

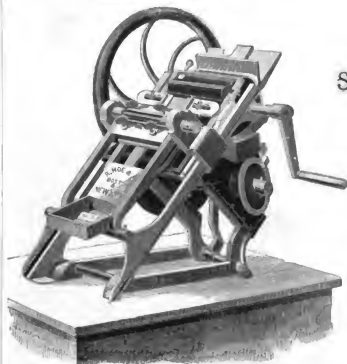
TERMS OF PAYMENT—Cash at manufactory in New-York.







R. HOE & CO'S SMALL CARD PRESS.



In this press the form is placed on an inclined bed, and receives ink from two rollers. The impression is given by a cam, and may be regulated by platen screws. It has adjustable feed-guides, a large distributing cylinder, card rack and receiver, and is well adapted for long service. The removal of a bar, easily effected, allows the platen and guides to be thrown back, and thus exposes, at one glance, bed, platen, guides and rollers, greatly assisting correction, making ready or cleaning-up. The movements are simple, and the motion easy, enabling the operator to print from 1,000 to 2,000 impressions per hour. Platen 4x5 inches. A roller mould, two sets of roller stocks and three chases are furnished with the press.

Price, \$125.

Boxing and Carting, \$3.50.

Driving Pulley, Fast and Loose Pulleys, Counter-shaft, Hangers and two Cone Pulleys, for steam power, extra, \$50.

TERMS OF PAYMENT—Cash at manufactories.

R. HOE & CO'S PATENT NUMBERING CARD PRESS:

This press is designed for printing and numbering, at one operation, railway tickets, theatre tickets, checks, and all cards of a similar character. Its general arrangement is the same as the Card Press above, with the additional mechanism for numbering the tickets consecutively, and depositing them in a trough in numerical order. It will number up to 10,000, and the wheels can be set at 0, or at any required figures with great facility. The machine is set on a hard wood table, furnished with drawers for roller stocks and other implements. A roller mould, two sets of roller stocks and three chases are furnished with the press. Platen, 4½x6 inches.

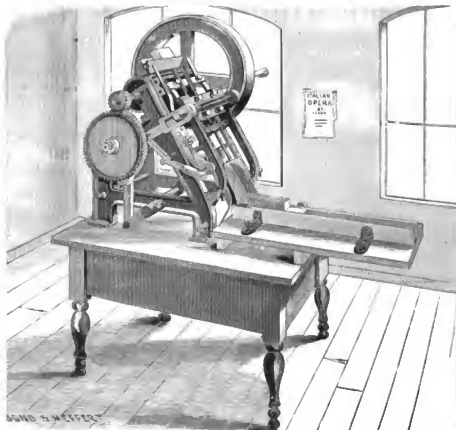
Price, \$400.

Boxing and Carting, \$5.50.

For printing higher numbers, extra.

Driving Pulley, Fast and Loose Pulleys, Counter-shaft, Hangers and two Cone Pulleys, for steam power, extra, \$50.

TERMS OF PAYMENT—Cash at manufactories.



**R. HOE & CO'S
SHEARS AND WOOD TABLE
FOR BINDERS' MILL BOARD.**



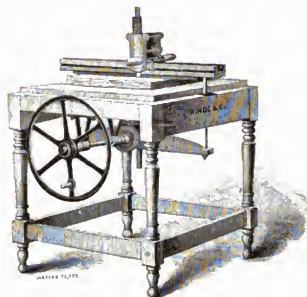
THE table is strongly made. The length of cutting edge of shears, 26 inches.
Larger or smaller sizes made to order.
Price, \$60.
Boxing and Carting, \$4.50.

**R. Hoe & Co's
CARD CUTTER.**



THE frame is of hard wood, well seasoned, with a sliding gauge and adjustable back-piece; the shears are accurately fitted, and the whole machine simply and substantially made.

With 6-inch Shears	\$16.00
With 7-inch Shears	17.50
With 8-inch Shears	19.00
With 10-inch Shears	22.50
With 12-inch Shears	25.50
With 14-inch Shears	30.00



**R. Hoe & Co's
Plough Knife Paper Cutter, with Wooden Stand.**

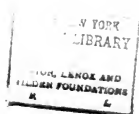
THE knife slides back and forth on the cross-head, and is moved up or down by turning the handles. The cross-head is brought down to hold the paper in place by means of the hand-wheel. The stand is of hard wood, well put together. Width of paper cut, 27 inches.
Price, \$75.
Boxing and Carting, \$4.



**R. Hoe & Co's
Patent Machine for Beveling Binders' Boards.**

THIS machine is entirely of iron, except the knife, which is of the best double refined steel. The plane runs in an oblique channel, so as to use the whole edge of the knife and to give a shearing cut down the grain of the board. The groove should be set to just the thickness of the work. The table is adjustable to give any required bevel. The front gauge or stop is formed by the farther edge of the groove; the end gauge is movable on the table.
Price, boxed, with 12 knives, \$50.





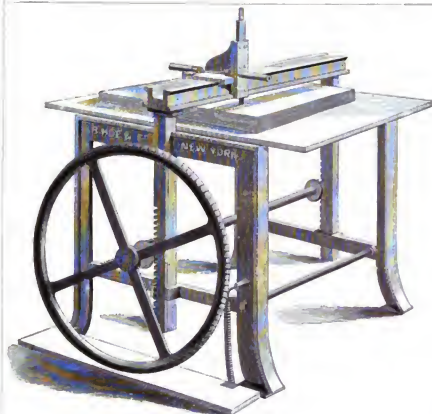
R. Hoe & Co's Plough Knife Paper Cutter, With Iron Frame.

THIS is the simplest form of the Plough-Knife machine, and is made entirely of iron, excepting the table. The plough slides on the cross head, being worked back and forth over the paper by hand, and any wear of the parts can be taken up by adjusting screws. The knife is fed down by double gearing. A small wheel, not shown in the cut, moves the table backward and forward, while the spring-treadle locks the cross head fast in any position. Width of paper cut, 27 inches.

Price, \$160.

Boxing and Carting, \$4.

TERMS OF PAYMENT—Cash at manufactory in New-York.



R. HOE & CO'S Double Geared Iron Standing Press.

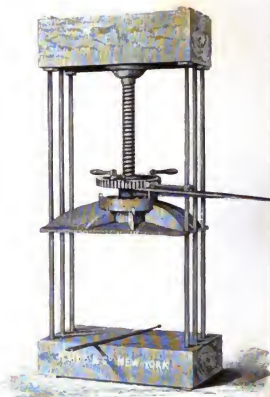
THIS is a simple, yet powerful press. When filled, it is first run up by the fly-wheel crank; next, as the pressure increases, by the handles in the rim of the wheel; and, finally, by a lever operating the pawls which work into the large tooth-wheel, and which are so arranged as to work the wheel with the backward as well as the forward motion of the lever.

Boxing and Carting, extra.

TERMS OF PAYMENT—Cash at manufactory in Boston.

SIZES AND PRICES.

No.	Diameter of Screw.	Size of Platen.	Greatest space between Head & Platen.	Space occupied on floor.	Price.
1	5 1/4 in.	32 X 43 1/2 in.	53 in.	42 X 54 in.	\$775
2	5 1/2 in.	32 X 43 1/2 in.	53 in.	42 X 54 in.	825



R. Hoe & Co's Screw Standing Press. WITH WHITE OAK BED AND HEAD.

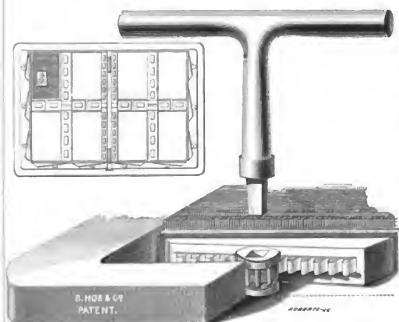
THIS box is of composition; the platen planned true. The number used is of the best quality, well seasoned, and secured by iron plates, bolts and nuts.

SIZES AND PRICES.

No.	Diameter of Screw.	Size of Platen.	Price.
1	2 1/2 in.	17 X 28	\$160
2	3 in.	18 X 30	200
3	3 1/2 in.	20 X 32 1/2	240
4	4 in.	21 1/2 X 33	280
5	5 in.	32 X 47 1/2	675
7	5 1/2 in.	36 X 54	750

TERMS OF PAYMENT—Cash at manufactory in New-York.

R. HOE & CO'S PATENT MECHANICAL QUOINS.



THIS invention is intended to dispense entirely with the usual method of locking up type forms. The Quoins or pinions are operated by a key, which in turn operate on the geared side and foot stick. The power thus gained is sufficient to enable the operator to lock up a form complete: in which condition it is secure, and will remain any length of time.

The operation is so clearly described in the engraving that any further description is hardly necessary.

PRICE LIST OF QUOINS FOR THE FOOT OF PAGE.

The Quoin complete, 4 inches long,	\$.25
" " 4 1/4 " "28
" " 5 1/2 " "30

PRICE LIST OF QUOINS WITH DOUBLE MECHANICAL ARRANGEMENT FOR SIDES OF PAGE.

From 6 1/2 inches to 10 1/2 inches,	\$.45 each.
" 10 1/2 " 14 1/4 "45 "
" 14 1/4 " 18 1/4 "	1.75 "
" 18 1/4 " 19 3/4 "	2.00 "
" 20 " 21 1/4 "	2.50 "
" 22 " 23 1/2 "	2.75 "
" 24 " 25 1/2 "	3.10 "
" 26 " 31 1/2 "	3.50 "

Pinions, 12 cents each. Keys, 75 cents each.

R. Hoe & Co's Patent Sectional Blocks.

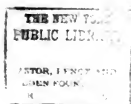
THIS engraving represents our Patent Sectional Stereotype Block. The invention consists of metal blocks made up from pica ems. They are of several sizes, the smaller being one by four ems, and the larger eight ems square. Hooks are inserted in block of the larger size, which may be arranged on any part of the block, and can be adapted for bed and platen or cylinder presswork. With a suitable quantity of the blocks or furniture, the printer may at pleasure, by a proper combination, prepare a set of blocks to take on a page of any size.

For jobbing, the necessity of blocking cuts is almost entirely dispensed with, as a block to suit any size cut may be inserted in any type form.

PRICES.

Hooks and Catches,	\$2.00 per pair.
Furniture,50 per lb.







R. HOE & CO'S READY PROOF PRESS

FOR JOBBING



SIZES AND PRICES.

With bed 16x28 inches inside, with table,	\$80.00
" " 16x28 " " without " "	65.00
" " 9x27 " " with " "	65.00
" " 9x27 " " without " "	47.50

The above price includes Proof roller, Boxing and Carting.

TERMS OF PAYMENT—Cash at manufactories.

THIS machine is on the same principle as the one opposite. The bed is separate from the frame, so that it can be moved about with facility; if desired, the frame may be entirely dispensed with, and the bed laid on any ordinary counter. The frame is of hard wood, well seasoned, handsomely finished and varnished, and very strong; it is furnished with a closet, the door of which, when let down, can be used as an ink table. This size is especially intended for job offices.



R. HOE & CO'S Ready Proof Press

FOR NEWSPAPER WORK.

THIS machine consists of a cast-iron bed and railway, supported by a cast iron frame. The solid iron cylinder is of weight sufficient to give the requisite impression; its surface is turned true and is covered with a blanket. The railway raises it above the level of the bed as much as the height of the type and the thickness of the galley bottom. The frame is furnished with a closet to hold the ink-roller and damp paper; the door, when let down, can be used as a distributing table. The machine should stand level, so that the cylinder will rest at either end. When a proof is wanted, place the galley on the bed, ink the matter, lay on the slip of paper, and roll the cylinder to the other end of the railway. Size of bed, 9½x49 inches.

Price, \$110.

The above includes Proof-roller, Boxing and Carting.

TERMS OF PAYMENT—Cash at manufactory in New-York.



R. HOE & CO'S Cast Iron Case Stands.

THESE stands are light, handsome and strong; they can be taken to pieces as readily as wooden ones, and are more durable.

SIZES AND PRICES.

Double, with racks,	\$25.00
Double, without racks,	18.00
Single,	12.00

TERMS OF PAYMENT—Cash at manufactory in New-York.



R. Hoe & Co's Forty Case Cabinet.

THIS Cabinet is of two kinds: the first holds two pairs of cases, sixteen combination cases (which are the regular lower case with two additional rows of boxes for capitals at the back) and twenty three-quarter job cases. The second holds five full size pairs, six job and four blank cases for wood type, and twenty three-quarter job cases.

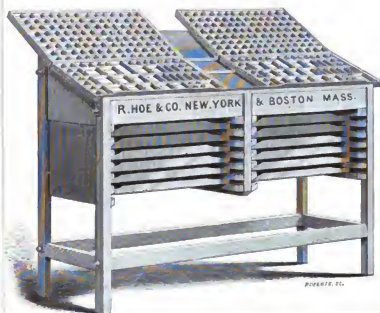
Price, in Black Walnut, \$116.00
Price, stained to imitate Black Walnut, 100.00



R. Hoe & Co's Twenty-two Case Cabinet, With Drawer.

THIS Cabinet holds two pairs, six job, and four triple cases, full size, and four pair two-third size.

Price, in Black Walnut, \$95.00
Price, neatly stained and varnished to imitate Black Walnut, 85.00



R. Hoe & Co's Printers' Stand with Racks.

THIS Cabinet or new Stand is intended for newspaper offices. It is exceedingly neat and compact, and will accommodate a greater number of cases than the ordinary kind.

Price, with cases, \$41.50
Price, without cases, 17.50

It is made also to hold twenty-six full size cases, and is then more convenient for job-work.

29 & 31 GOLD STREET, NEW-YORK, AND FOUNDRY STREET, BOSTON.



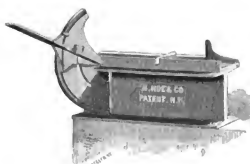




**R. Hoe & Co's
Patent Upright Mitering Machine.**

THIS Machine will miter brass or metal rule of any thickness to any desired angle. It is simple in its construction, easily adjusted, and will do the work with the greatest facility and neatness. The miter is made by a sharp knife, which leaves the cut edge smooth and accurate.

Price, \$30.00



**R. Hoe & Co's
Patent Horizontal Mitering Machine.**

THIS Machine is the same in principle as the upright. It is also simple and easily adjusted, and will do its work with the same facility and neatness.

Price, \$15.00



R. Hoe & Co's Patent Bodkin.

THE above engraving represents our Patent Combined Knife, Bodkin and Spring Bodkin.

Price, \$2.25



R. Hoe & Co's Printer's Knife.

THIS is exclusively a printer's knife, designed specially for their use and convenience. It is beautifully proportioned, substantial, and made from the best material.

Price, \$2.25



**R. Hoe & Co's
Bodkin and Spring Bodkin.**

THIS bodkin shuts into the spring bodkin like an ordinary knife, and can be safely carried in the pocket.

Price, 75c



R. Hoe & Co's Spring Bodkin.

Price, 50c.



**R. Hoe & Co's
Ordinary Bodkin, Wood Handle.**

Price, 75c





